INTERNATIONAL ENCYCLOPAEDIA OF INDIAN LITERATURE

Vol. V (TELUGU)

GANGA RAM GARG

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गुरुकुल कांगड़ी विश्वविद्यालय
कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार
वर्ग संख्या 891.103 INT-I.5 आगत संख्या 94965

पुस्तक—वितरण की तिथि नीचे अंकित है। इस तिथि सहित २० वें दिन तक यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब से विलम्ब—दण्ड लगेगा।

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International Encyclopaedia of Indian Literature

VOL. V : TELUGU

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By

GANGA RAM GARG

M.A., PH.D.

Consultants :

Dr. G.V. Sitapati (the late),
Eminent Literary Historian,
Hyderabad.

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Deputy Director,
Telugu Akademi,
Hyderabad.

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OM

"This deathless Yoga, this deep union,
I taught Vivaswata, the Lord of Light;
Vivaswata to Manu gave it; he
To Ikshwaku; so passed it down the line
of all my royal Rishis. . ."
"When Righteousness
Decline, O Bharata! when Wickedness
Is strong, I rise, from age to age, and take
Visible shape, and move a man with men,
Succoring the good, thrusting the evil back,
And setting Virtue on her seat again."—
Lord Krishna in the Bhagavadgita

To
DR. GOSWAMI GIRDHARI LALJI
(A Kindly Light of Hindu Dharma)
General Secretary
All-India Sanatan Dharma Sabha
&
President
International Sanatan Dharma Sabha

PREFACE

On the pattern of Sir Paul Harvey's *Oxford Companion to English Literature*, I thought of preparing a work on Hindi Literature. I started work on it in the early fifties but it was in June 1958 that I was able to get the Introduction to my *Concise Oxford Companion to Hindi Literature* printed. It was a great relief and satisfaction to me that my work was published by the Oxford University Press. My Hindi work not only includes articles on Hindi writers and their important works, but also incorporates notes on Hindu mythology and ancient geographical names. Immediately after the publication of this volume I embarked on a similar work: "Companion to Indian Literature". It was not only to cover the literatures of Sanskrit, Pali, Prakrit & Apabhramsa but also to include the literatures of all the modern Indian languages. It was also to have articles on Indian mythology and ancient Indian geographical names. With fresh vigour, determination and a sense of mission, I proceeded well for several years, though initially the task appeared quite arduous. In a few years I had quite a number of bundles of manuscripts and it seemed that the work would be complete in another six years. But it was not to be. I was transferred from my teaching assignment, where I had ample leisure, to the administrative career, where even spare moments were not available. The Oxford University Press had agreed to publish this work and had helped me in finalizing the scheme. Mr R. E. Hawkins of the Oxford made enquiries for several years about the progress of the project, but finding that the work had almost come to a standstill, the matter was closed. But the idea that had overwhelmed me for almost 25 years, was not to meet such an inglorious end. After retirement in 1977, I devoted my whole attention to the project. Since the scheme covering only the portion on literatures meant multi-volumes, the new Publisher Shri K. M. Mittal decided to publish the volumes literature-wise in a convenient format. Accordingly, the first volume: *Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) was published in 1982, and the second volume, *An Encyclopaedia of World Hindi Literature* in 1986.

The Publisher decided in consultation with me that a new Series: "International Encyclopaedia of Indian Literature" be launched and all the volumes should form part of this new Series. As *Encyclopaedia of Indian Literature* (Sanskrit, etc.) had gone out of print, its revised edition came under this Series with the new title: *International Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) and was published in early 1987 as volume I. Since then other volumes in this Series are: Vol. II (Tamil). Vol. III (Assamese), Vol. IV (Kannada). Another volume in this Series is now out as Vol. V (Telugu). A similar volume is coming out on Malayalam: script of this volume is already in press. The further volumes in this Series are likely to be of Urdu, Sindhi (these have partly been contributed by scholars in Pakistan), Oriya, Indo-Anglian, Gujarati, etc. Other volumes would also follow and they would be numbered as they come out of press.

For articles on Telugu literature, I approached Dr. G. V. Sitapati, an eminent literary historian and author of *History of Telugu Literature* (Sahitya Akademi). Owing to eye-trouble, he could not do so, but he agreed to go through the articles. He also suggested some books, including his own *History of Telugu Literature*. By the time, the articles were ready, he passed away, but in his letters he had given quite helpful notes and suggestions. But as work on other literatures could not proceed well for the reasons explained above, the manuscript simply gathered dust. And when the time came for its printing, almost 20 years had elapsed. The whole material had thus to be up-dated. In the meantime, several publications had come out with the result that a comprehensive treatment of the material was necessary. And when the whole material had been given the final shape, I approached Dr. B. Radhakrishna, a scholar of repute and Deputy Director, Telugu Akademi, Hyderabad. He went through the entire script. He has incorporated the latest research in the manuscript, has made several corrections and has improved its quality. I am grateful to him, as also to Dr. G.V. Sitapati. For non-Telugu readers, a survey of Telugu literature has been prepared by Dr. B. Radhakrishna and the Survey goes in his name. I am also thankful to him for this.

I am indebted to the scholars and Publishers, whose works I have made use of. The principal works are: *A History of Telugu Literature* by P. Chenchiah, M.L. and Raja M. Bhujanga Rao Bahadur, *Telugu Literature* by P.T. Raju (P.E.N.), *A History of Andhra Literature in the Vijayanagar Empire* by T. Achyuta Rao, *A Peep into Telugu Literature* by J. Lalita Devi, *Telugu Literature Outside the Telugu Country* by K. Ramakrishnayya, *History of Telugu Literature* by Dr. G. V. Sitapati, *Literature in Modern Indian Languages* (A.I.R.), Telugu Literature (*Encyclopaedia of Literature*; ed. Joseph T. Shipley), *Bharatiya Sahitya Kosh* (ed. Dr. Nagendra), *Comparative Indian Literature* (Macmillan, 2 vols., 1984, 1985), *Contemporary Indian Literature* (Sahitya Akademi), *Encyclopaedia of South Indian Culture* (Bagchi), *Bibliography: Dravidian Language and Literature* by Busnagi Rajanna (Madurai University, 1973), *History and Culture of the Indian People* (Bharatiya Vidya Bhavan), *Review of Indological Research in Last 75 Years*, *Who's Who of Indian Writers*, *Modern Vernacular Literature of Hindustan*, *Language and Literature of Modern India* by S. K. Chatterji, *History of South India* by K. A. Nilakanta Sastri, annual surveys of literatures issued by the Sahitya Akademi, etc.

Generally articles on Indian writers go with their Christian names, but there are cross-references under their surnames, which would facilitate to the location of the writers.

I am presenting this Volume to Shri Goswami Girdharilalji, General Secretary of the All India Sanatan Dharma Sabha, New Delhi.

The press-copy of this volume has been prepared at Lawrence Road, New Delhi, where Mr. and Mrs. M.P. Jain and their sons: Ashish and Anurag have been very helpful to me and to my wife, Shrimati Shanti Garg. I am thankful to Acharya (now Swami) Venkateswar Shastri, Hyderabad, who first introduced me to the realm of Telugu literature in 1953.

Shri K.M. Mittal, the Publisher, has acted expeditiously in preparation of this Volume and the Press, Editors and Proofreaders deserve my heart-felt thanks.

I have done my level best to include every important writer. In the case of modern writers, whose names are not found here, I can only say that this should not be taken as a reflection on their competence and scholarship. This is mainly because the sources of information are limited and amends would be made in the revised edition, if my attention is drawn to this effect. As this is the first work of its kind in English on Telugu literature, I am quite conscious of its many shortcomings. Also for any errors and omissions, I take full responsibility and the honoured Consultants are in no way amenable.

GANGA RAM GARG,
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January 6, 1988.

INTRODUCTION

SURVEY OF TELUGU LANGUAGE AND LITERATURE

Telugus, otherwise called Āndhras, are for the first time referred to in the *Aitarēya Brāhmaṇa* of the 600 B.C. Bharata's *Nāṭya Śāstra* mentions Āndhra as a *vibhāshā.* Tamil literature of the Saṅgam period refers to Telugu as *vaḍagu/vaḍuga* 'northern'. Telugu has variants *tenūgu/tenuṇgu* and *telūgu/teluṇgu* occurring in literature from the 11th century A.D., the 'n-' forms being earlier. 'ten-' still occurs in many compounds, the final -gu of which may be compared with the same in *koḍagu, vaḍagu,* etc. Portuguese called the people Gentio (jentiyō) and the language Gentoo (jentū). All these words are synonymous. *Telingas/telangis* still living in Nepal, in south-eastern parts of India and Burma are probably of the same stock. The first regular troops raised by the British are called *Telangas.*

Āndhras/Telugus, considered a mixed race by *Manu-smṛiti* etc., are non-Aryans. 37.1 million Telugus (1971 Census) live in Andhra Pradesh and about 7.6 million more in other parts of India—notably in Tamilnāḍu, Karnāṭaka, Mahārāshṭra, Orissa and Madhya Pradesh. Around 1.5 lakhs of them are domiciled in Malaysia, 1 lakh in South Africa, 50 thousand each in Mauritius and Fiji islands, 17 thousand in Burma and in large numbers in U.S.A., U.K. etc. They are the most populous among the speakers of the Dravidian languages and are next in numbers to Hindi speakers.

Structurally, Telugu is one of the principal Dravidian languages and is an off-shoot of the Central Dravidian sub-family with a close geographical contact with South Dravidian sub-family from a remote past. Lexico-statistically, it branched off from the Central Dravidian some time between the 9th and 12th centuries B.C.

The first evidence for the language obtains from the rock edict of Amarāvati, datable to 200 B.C. The Prakrit anthology *Sattāsai*, Kumārila Bhaṭṭa's *Tantra-vārtikam* and many Sanskrit and Prakrit inscriptions contain place names and personal names and short phrases in Telugu. The earliest Telugu inscription with Telugu sentences is datable to A.D. 575. Metrically composed Telugu inscriptions and those with ornamental or literary prose appear from 630 A.D. The language shows up considerable Sanskrit influence both in diction and phrase structure. The first great literary work Nannaya's *Āndhramahābhāratamu* testifies to the intimate cultural borrowing.

The above said Amarāvatī inscription is in the *Bhaṭṭiprōlu* variety of the *Brāhmi* script that branched off during the 5th century B.C. from the main stock. Its use ended probably during the 4th century A.D. giving birth to the *Vēngi-chāḷukya* script (popularly known as Telugu-Kannada 'Box-heads'). This script passed through three stages, of which the last was called the old Telugu-Kannada script. The two syllabaries got separated from 1300 A.D. but Al-Bīrūnī could notice the divergence from as early as 1030 A.D. The characters of *Vēngī-chāḷukya* script were always engraved from bottom to top.

Modern Telugu has mainly four regional dialects within Andhra Pradesh: (1) Kalinga (2) Coastal (3) Telangānā (4) Rāyalasima. The first comprises the 3 northern-most coastal districts, the second the remaining coastal districts, the third Telugu districts of the erstwhile Nizam's dominions and the last the four ceded districts. The phonemic inventory for modern Telugu, inclusive of the co-existing system, has 33 consonants and 11 vowels. The inventory changes from dialect to dialect. Aspiration is ambivalent even in educated speech and symptomatic of hyper correction or stress in uneducated speech. Class dialects such as *Vaḍarī* and *Kāmāṭhī* occur in Mahārāshṭra, *bērāḍī* and *sālēwārī* in Madhya Pradesh and several others within the state.

Telugu is a SOV language. Hybridization is more common in functional registers and colloquial varieties. Passive and relative constructions are relatively very infrequent and noun predication is very common. There is only a middle voice and a reported speech (rather than a distinction between the direct and indirect speeches). Telugu is a borrowing language.

Telugu literature of the earliest period is inscriptional but the first great classic, Nannaya's *Mahābhāratamu* is of the 11th century A.D. It was almost an independent work written in *champū* form and covering only the story of the first two *parvas* in full and the third one in part. It was the result of an ardent effort to revive Hinduism which was previously battered by the Jainas in Andhra Pradesh. Nannaya created a tradition of Puranic literature in ornate style, and highly Sanskritized diction. The authorship of a Telugu grammar in Sanskrit called *Āndhra Śabda Chintāmaṇi* was attributed to him but on internal evidence it appears to be a 17th century work. Nannaya's contemporary, Pāvulūri Mallana translated the *Līḷāvati Gaṇitamu* from Sanskrit.

Vīra Śaiva literature followed the work of Nannaya during the 12th century. Nanne Chōḍa, a royal poet, authored *Kumāra-sambhavamu* as an independent work, but heavily drawing from Kālidāsa as well as Udbhaṭa. He pleaded for the development of *dēśī* literature as against the *mārgi* or Sanskritized tradition of Nannaya. The 13th century Vīra Śaiva literature supported this vehemently but it failed similarly in practising in. The most celebrated scholar-poet of the period is Pālkuriki Somanātha, who authored *Paṇḍitārādhya-charitra*, *Basava-Purāṇa* etc. and wrote with equal felicity in Sanskrit and Kannada.

Fifteen *parvas* of *Mahābhārata* were written by Tikkana, the greatest among Telugu poets. His earlier work was *Nirvachanōttara Rāmāyaṇa*. He is a conscious poet, who evolved a literary style, which is neither wholly Sanskritized nor popular as the Vīra Śaivas wanted to be. Kētana, the author of the first Telugu grammar, was one of the outstanding disciples of Tikkana. He rendered Daṇḍi's *Daśakumāra Charitra*, and *Vignānēśvaram* of Yājñyavalkya into Telugu verse, the former of which was dedicated to Tikkana. Mārana, a direct student of Tikkana authored *Mārkanḍēya Purāṇa* which supplied inspiring stories for many a later period *Prabandha*.

The third *parva* of the *Mahābhārata* which was not completed by either Nannaya or Tikkana was filled by Errāpragaḍa, whose literary style is a delicate blending of both Nannaya's and Tikkana's. His other works are *Nṛsiṁha Purāṇamu* and *Harivaṁśamu*. Almost contemporary to him are the *Ranganātha Rāmāyaṇamu* and *Bhāskara Rāmāyaṇamu*, which continued the tradition of epic writing. The period marks the transition between the narrative style of epic poetry of the past and the ornate style of descriptive poetry that followed. Nāchana Sōmanātha's *Uttara-harivaṁśamu* is another outstanding work of the period, often compared and contrasted with Errāpragaḍa's *Harivaṁśamu*, which set the pattern for lilting ornate verses of the following period.

The fourteenth and early fifteenth century literature was enriched by the great writers Śrīnātha and Pōtana. The former was the most celebrated scholar in Telugu and Sanskrit, who enjoyed royal patronage from three of the important dynasties of the contemporary world as well as from the folks when he toured the entire state thrice during his life time. The most important of the works are *Śṛingāra Naishadhamu*, *Kāśī-khanḍamu*, *Bhīma-khanḍamu* and *Palnāṭi-vīra-charitramu* (a ballad in native metre dealing with a historically real battle between the Vīra Vaishṇavas and the Vīra Śaivas which is popularly known as *Palnāti-bhāratamu*). Śrīnātha is praised for his grandiloquence and idiomatic expression intervowen with each other. *Vīdhi-nāṭakamu*, a drama in verse dealing with social history and customs of the Kākatiya period, is another great work whose authorship on stylistic and internal grounds, is attributed to Śrīnātha. Pōtana, author of *Vīrabhadra-vijayamu* during his youth and *Mahābhāgavatamu* during his prime is most popular among Telugus, admired for his mellifluous and musical poetry, simplicity of living and devotional temperament. He is rated a natural poet. To this era belong some poets of repute like Pillalamarri Pina Vīrana, author of *Jaimini-bhāratamu* and *Śṛingāra-Śākuntalamu*, the latter-work setting an unfortunate tradition of versifying even a great drama into a descriptive poem. Refreshing work of the period is Ananta's *Bhōja-rājīyamu* which, unlike its predecessors, deals with stories in simple Telugu. A prose work *Pratāpa-charitramu* written by an unknown author deals with the socio-political history of the Kākatiya period.

The period between 15th and 17th centuries is a period of prosperity politically as well as in terms of literary merits. Devotional prose and poetry (in native *dvipada* metre) and songs, especially of Taḷḷapāka family are marked by Vaishṇavism under a continuity in popular idiom of the Bhakti cult started by Pōtana. Telugus during the period were brought under the banner of the Vijayanagara empire and were relatively more prosperous. The dawn of Vijayanagara prosperity was marked by typical prose work *Bhārata Sāvitri* by Yellakara Nrusiṁha Kavi, which was compulsorily recited in all primary schools upto 1940.

But the period belongs to genre of *Prabandhas*, which is a poem in verse written in ornate styles full of *asṭādasha varṇanās* but containing a small tale which is either Purāṇic or epic in nature. The prabandha literature flourished in the court of Krishṇadēvarāya, wherein 8 great poets, called *ashṭṭadiggajas* were patronized. There is some dispute about who the 8 were, but it is certain that Allasāni Peddana, the author of *Manucharitramu*, Nandi Timmana, who authored *Pārijātāpaharaṇamu*, Dhūrjaṭi, the author of *Śri Kālahastiśvara-Māhātmyamu* and *Śrikālahastiśvara Śatakamu*, Ayyalaraju Rāmabhadra, the author of *Rāmābhyudayamu* and Madayagāri Mallana were among them. There is some doubt about either or both of Sankusāla Nṛisiṁha Kavi, author of *Kavi Karṇa-rasāyanamu* and Kandukūri Rudrakavi, author of *Sugriva-vijayamu* being among the *ashṭadiggajas*. Tradition includes Pingali Sūrana Rāmarājabhūshaṇa and Tenāli Rāmakrishṇa, but history negates it. Pingali Sūrana's *Prabhāvati-Pradyumnamu* and *Kalāpūrṇōdayamu* are *Prabandhas* of outstanding merit and the latter has a fictitious story created on the lines of Bāṇa's *Kādambari*. which runs through 3 generations of epic and fictitious characters. Sūrana employed the flashback technique and indeed *Kalāpūrṇōdayamu* is a novel in verse. His other work *Rāghava-pānḍavīyamu* is *double entendre* in verse in dealing with the stories of *Rāmāyaṇa* and *Bhāgavata* simultaneously. This book was written in competition with his contemporary Rāmarājabhūshaṇa who is credited with a similar work of *Hariśchandra-Nalōpākhyānamu*. Rāmarājabhūshaṇa's *magnum opus* is *Vasu-charitramu*, which is admirable for its musicality, pun and panaramosia. Rāmakṛishṇa, otherwise called Tenāli Rāmalinga is famous for his pranks and witticisms in Telugu and Kannaḍa as well. But his works are serious poetry. His earliest work was *Ghaṭikāchala-māhātmyamu* and his best *Pāṇḍuraṅga-māhātyamu*. The patron of *ashṭadiggajas*, King Kṛishṇa Devarāya himself was a great scholar-poet in Telugu and Sanskrit. His best work *Āmuktamālyada* is one of the Telugu *Panchakāvyas* along with *Manucharitramu*, *Vasucharitramu* and *Paṇḍuraṅga-māhātmyamu*. An outstanding work in the period is *Rāyavāchakamu* of Viśvanātha Nāyaka which extols the exploitations of Kṛishṇadevarāya and political intrigues of Timmarusu; it was also translated into Kannaḍa as *Śri Kṛishṇadevarāya-dinachari*.

The fall of the Vijayanagara empire marked the fall of standards in poetry as well, even though the *Prabandha* genre continued as the classical form of literary expression. *Pilla-Vasucharitra*, modelled after *Vasucharitra* of Rāmarājabhūshaṇa became the order of the day, *sans* literary merits. The rise of the Muslim dynasty of the Qutb Shahis of Golconda in a way resulted in literary patronage to be extended by feudal chieftains to those who were capable of linguistic gymnastics, erotic artificiality and unnatural sycophancy, besides encouraging a 'pure Telugu' diction which excluded Sanskritic influence in vocabulary but received Perso-Arabic vocabulary as part of 'pure' (!) Telugu. Ponnikanṭi Telaganārya's *Yayāti-charitramu* is considered a 'pure' Telugu work of some literary merit, even though the very title of the poem is Sanskritic ! Addanki Gangādhara's *Tapatī-Saṁvaraṇopākhyānamu* of the period is a work worth mention and Kankanṭi Pāparāju, author of *Uttara-rāmāyaṇamu* is the best poet of the age. The period is considered the age of decadence (or *kṣhiṇa-yugam*) because of the verbal feats in contemporary literature.

There are certain new tendencies that came into existence during the 17th and 18th centuries. Dictionaries, grammatical works, works on prosody and poetics out-numbered literary creations. *Extempore* compilations and *avadhānas* (or simultaneous compositions of different natures) were the rage of the period. In contrast to these, two types of refreshing literary activities also came into being, the one being the most popular and simple poetry of the saint poet Vēmana and the lyrical and devotional and musical compositions of Tyāgarāju, the most outstanding composer of the Karnatic musical tradition. During the latter part of the 17th and also the following century, Telugu prose and *Yakshagānas* literatures flourished in Tamilnāḍu, in the courts of the Nāyaka kingdoms of Tanjore, Madhura, Pudukkōṭai and the Mahārāshtri dominion of Chenji. The Nāyaka Kings of Tanjore are themselves good scholar-poets, the most celebrated among them being Raghunātha Nāyaka, who authored tens of *Yakshagānas*. The period marks the advent of poetesses like Molla, Rangājamma and Kṛishṇāji. The poetic work of par excellence of the period is *Vijaya Vilāsamu* of Chēmakūra Vēnkaṭakavi, a soldier-poet. Madhura court produced mainly prose literature, notably of Kaḷuve Vīrarāju and Samukham Venkaṭa Krishṇaappa Nāyaka.

British rule was established in south India by 1600 A.D. in Madras. But their presence and influence on literature was felt by the middle of 18th century. The establishment of colleges and introduction of English literature influenced native scholars by opening the windows of world's literature through English. The production of modern bilingual dictionaries, the introduction of textual criticism and the establishment of printing press by the Britishers, gave fillip to litarary pursuits and to historical outlook. British scholars like C.P. Brown and Col. Colin McKenzie collected, edited and published a host of early literature and historical documents in Telugu. Brown compiled and published an English Telugu and reverse dictionary and also translated the stanzas of Vēmana into English. His efforts to modernise the language is most laudable. Through English literature, Telugu writers came to know of several literary forms which, in the course of time, adopted/adapted them into Telugu. The earliest Telugu scholar who was influenced by English literature and in his turn influenced Telugu literature was Kandukūri Veereśaliṅgam Pantulu of Rajahmundry. He was a social reformer and rebel against the age-old conventions. He created a prose style in contradistinction to neo-classical prose style of Paravastu Chinnaya Sūri, which became instantly popular. He wrote dramas, novels, literary biographies, criticisms, essays and an autobiography and so on. His *magnum opus* is his lives of Telugu poets. He translated from Sanskrit and English. Among his followers are such eminent personalities like Chilakamurti Lakshmī Narasiṁham, Komarrāju Venkaṭa Lakshamaṇa Rāo and Pānuganṭi Laksmī Narasiṁha Rao. Even though he was opposed to employment of modern Telugu forms in literary works, he fell in line with G.V. Ramamurthy during his life time and preached the use of modern literary Telugu. Among his contemporary outstanding rivals was Vēdam Vēnkaṭarāya Śāstry, a great scholar, commentator and dramatist of the classical field.

The dawn of 20th century was indeed the dawn of modernity in literary form and ideology. Just before the dawn of the century, Gurazāda Venkaṭa Apparāo published *Kanyāśulkamu*, the greatest of Telugu dramas. He also created a new metre called *mutyāla sarālu*, and wrote the first short stories in Telugu. As an ardent supporter of G.V. Ramamurty, he crossed swords with the traditionalists and practised the employment of modern colloquial Telugu, in Textbooks as well as in higher forms of literature. Nanḍūri Subbarao's *Yenkipāṭalu*, and Guḍipāṭi Venkaṭa Chalam's uninhibited novels, mark the first decade of 20th century. Simultaneous with Gurazāda's absolute modernity, a neo-literature of subjective poetry came into vogue, the most remarkable of such writers being Rāyaprōlu Subbarāo. Almost following it a new movement of *avadhāna* poetry and *extempore* versification was revived by two sets of writers, Tirupati Vēnkaṭa Kavulu and Kopparapu Sōdara Kavulu. The credit of popularising simple Telugu literature of classical touch goes to Tirupati Vēnkaṭa Kavulu who, besides their linguistic gymnastics, authored dramas with classical themes. They have the unique credit of being *gurūs* to dissimilar and disparate groups of writers, *viz.*, neo-classicists like Viswanātha Satyanārāyaṇa, social rebels like Tripuranēni Rāmaswāmi Chowdari and modern subjective poets like Pingali Kāṭuri Kavulu.

The greatest Telugu novel, Unnava Lakshmī Nārāyaṇa's *Mālapalli* appeared in 1921, and was promptly proscribed by British Government. It was a masterpiece of a socio-political novel, written by one of the foremost nationalist leaders of the state. Its impact on the contemporary society was so great that it is widely recognized as the inspiration behind the revolts of Palnāḍ and Agency areas against the British. The nationalist movement accelerated the frenzy of Telugu poets to produce various forms of literature including Gandhian literature. Even before the Harijan movement of Gandhiji, Telugu writers preached for it in *Niruddha Bhāratam* of Mangipūḍi Vēnkaṭa Ratnakavi. But at the same time, the subjective poetry of Bhāvakavi held sway among literateurs under the leadership of Dēvulpalli Kṛishṇa Śastry, author of *Kṛishṇapaksham*, etc. Pastoral poetry of Duvvuri Rāmi Reddy, pastoral lyrics of Basavarāju Appārāo, *Saundara-nandam* of Pingali--Kāṭuri duo, *et cetera* made a mark of their own. Strangely, the classical revivalism of Viśwanātha Satyanārāyaṇa also found a following during the same period. His novel, *Vēyipaḍagalu*, translated into Hindi by P.V. Narasiṁha Rao by name *Sahasra-phaṇ*, received Jnānapīth award recently. The novel deals with traditional atmosphere and tries to interpret ritual and supernatural elements for modern consumption. During the same period wholesale translations were of Bangala literature, right from Pānchkaḍi Dēv's detective novels upto Bankim's classic, *Vandē Mātaram* and works of Rabindranath Tagore. But the most popular novelist in Telugu and the darling of literate women still continues to be Sarartchandra, rather than any one Telugu novelist!

Literary journals and associations abounded and serious literary criticism like *Kavitva-tatva-vichāramu* of Chaṭṭamanchi Ramalinga Reddy and *Nēti- kālupu-kavitvamu* of Akkirāju Umākāntam changed the outlook of many a scholar. Short story, novel and critical essays literally stormed the markets. Historical and social novels of Aḍivi Bāpirāju, revivalist novels of Viswanātha, *Chenghiz Khan* of Tennēṭi Sūri and psychological novels of Buchchi-bābu etc. have all been popular. But in the field of poetry, something like a revolution swept the literature with the advent of Śrīraṅgam Śrīnivāsa Rāo (Śrī Śrī) and the publication of his poem *Mahāprasthānam*. Bhāvakavis until that day have been slavishly belabouring themselves with the traditional metres or with romantic (and pastoral) lyrics. The changes that Gurazāḍa Appārāo brought about in literary outlook, diction, language, style and reformist ideology was lost until Śrī Śrī made his presence felt is 1935 with a bang. His expression is powerful, his metaphor moving and scintillating and his ideology progressive. To the younger generation his voice has a fervent appeal and later in the context of the atrocities of Nizam, his breathing fire as a leftist leader has a mass appeal. He remained a celebrity till he breathed his last. His adversaries also called him a Mahākavi. His command of the language and emotional outbursts are not translatable.

The weakness of modern Telugu literature has in the field of drama, in spite of good plays of Ātrēya, Rājamannār, Nārla and several others. As Śrī Śrī lamented, the first last classic of world standard is *Kanyāśulkam* even today. Progressive literature, under the undisputed leadership of Śrī Śrī has had a field day for nearly half a century. Short story made a mark with Chinta Dīkshitulu, Pālagummi Padmarāju and others. The post-Independence literary scene is not very much encouraging in spite of the recognitions and facilities now available, perhaps awaiting a rejuvenating arrival of another epoch-maker. Novels written by ladies are ruling the roost and the tendency is to write for a box-office cinema. Prose-poetry and mini poetry have become the fashion of the day, the former under the leadership of Kundurti Āñjanēyulu who recently expired. One welcome feature is the rapid growth of critical essay and scientific literature, the former because of the spread of University education and the latter because of the need of the hour (*i.e.* production of literature to enrich Telugu as the medium of instruction and administration).

—B. RADHAKRISHNA

A

ABALĀ-SATCHARITRA-RATNAMĀLĀ. See *Achamāmba, Bhanḍāru.*

ABBAYĀMĀTYA, KANUPARTI. See *Kanuparti Abbayāmātya.*

ABBŪRI RĀMAKṚISHṆA RĀO. See *Rāmakṛishṇa Rāo, Abbūri.*

ABHIJÑĀNA ŚĀKUNTALAM (Telugu version). See *Vireśalingam Pantulu.*

ACHAMĀMBA BHANḌĀRU. See *Bhanḍāru, Achamāmba.*

ĀCHANṬA JĀNAKIRĀM (1903-). Writer, who is a connoisseur of art and literature. His articles exhibit his scholarship and keen insight into human nature. His *Nā Smruthi Pathamulō Sagutunna Yātrā* (A Pilgrimage Down My Memory Lane; 1960) is a volume of reminiscences, throwing light on recent cultural movements. It is one of the finest autobiographies in Telugu. He also composed some lyrics.

ĀCHANṬA LAKSHMĪPATI (1880-1961). Writer, who is known for his *Jīvaśāstram* (biology), *Jantuśāstram* (zoology) and several books on Āyurvēda.

ĀCHANṬA SŪRYANĀRĀYAṆA RĀJU. See *Sūryanārāyaṇa Rāju, Āchanṭa.*

ĀCHANṬA VENKAṬA (RĀYA) ŚAṄKHĀYANA ŚARMĀ. See *Venkaṭarāya Śāṅkhāyana Śarmā, Āchanṭa.*

ĀCHĀRYA, B.L.N. Writer, who has prepared stage plays: *Kummari Molla* and *Śri Kālāhasti Śatakam* (1983).

ĀCHĀRYA, D.V.A. Writer, whose *Chitrajagati* (Cinema) received the State award in 1952.

ACHYUTA RĀMA RĀJU, G. Modern poet, who has composed stray poems.

ACHYUTA RĀO, TEKUMALLA (1880-1947). Scholar, who is known for his work: *Telugu Literature Under the Vijayanagara Empire* (Chittor, 1933), in two volumes. He collected folklore in 1924 and wrote an account of Telugu stage and drama in 1926. He was a literary critic of reputation who contributed in English and Telugu with equal felicity.

ACHYUTAVALLI, I.V.S. Writer, who is known for her short stories, the chief one being 'Ijjat'. She has brought out two volumes of short stories entitled *Bāth Ek Rāthki* and *Mūgapayina Prakṛithi* (both 1964). She has also written novels.

ACHYUTĀBHYUDAYAM. See *Raghunātha Nāyaka*.

ADDANKI GAṄGĀDHARA KAVI (fl. 1565). Poet, who was the author of the *Tapati-saṁvarṇopākhyānam*, a love-story of Tapati, the younger sister of Sāvitrī, and Saṁvarṇa based on an episode in the *Mahābhārata*. This poem and Ponnikanṭi Telaganna's *Yayātī Charitra* were dedicated to Ibrahim Qutb Shāh (1550-83), ruler of Golconda, which shows that a few Muslim rulers patronized Telugu literature.

ADDEPALLI NĀGA GOPĀLA RĀO. See *Nāga Gopāla Rāo, Addepalli*.

ADHARVAṆĀCHĀRYA. See *Atharvaṇa*.

ĀDHIBHATLA NĀRĀYAṆA DĀSU, ŚRĪ AJJĀDA (1864-1945). Great Telugu, Sanskrit and Persian scholar, who composed and sang many *Harikathās*. He was an accomplished musician as well. As a poet, he composed *Bāṭasāri*, an adaptation of Goldsmith's *Traveller*, and 'Beauties from Shakespeare' in melodious Telugu verse. With his knowledge of Persian, he tr. Omar Khayyam into Sanskrit and Telugu. He composed more than 20 *Harikathās* such as *Sitā-Kalyāṇam*, *Sāvitri Girikatha* and *Rukmiṇī-Kalyāṇam*. They exhibit his poetical talent, imagination and proficiency in music. Life sketches depicting the heroic deeds of such national leaders as Mahatma Gandhi have also a place in his *Harikathās*. His *Navarasa Taraṅgiṇi* (River of Nine *Rasas*) presents translation of all the works of Shakespeare as well as Kālidāsa. During his last days, he was composing *Harikathās* with a philosophic background.

Nārāyaṇa Dāsu was the Principal of Maharaja's College of Music, Vijayanagaram. When the Maharaja of Mysore requested him to adorn his court, he bluntly refused.

AḌIDAM RĀMA RĀO (1879-1956). Scholar, who collected the forgotten accounts of Telugu poets in Kalinga area, by name *Vismrita Kaḷingāndhra Kavulu* (1920). He authored the biography of Aḍidam Sūrakavi (1919).

ĀḌIDAMU BĀLA BHĀSKARA (1690-1760). Poet, whose *Rāmāyaṇa* is no longer extant. The work was composed in pure Telugu, avoiding Sanskritisms as far as possible.

AḌIDAMU NĪLĀDRI KAVI (fl. 15th cent.). Court-poet of Pūsapāṭi Tammirāju; on his royal patron, the poet composed the *Raṇaraṅga Vijayamu*.

AḌIDAMU SŪRAKAVI (fl. 1720-85). He was son of Aḍidamu Bāla Bhāskara. He was a prolific writer, a great scholar and a poet capable of extempore composition. He composed the *Kavi-jana-rañjanam* (or *Chandramatī Pariṇayam*), which is the best of his works. It deals with the marriage of Chandramati in three cantos and is modelled on *Vāsucharitra*. His *Rāmalingeśa Śatakam* exposes all the evil deeds of the Zamindars of those days; his satire is like the stroke of a goldsmith's hammer. His other works are: *Āndhrachandrālokam* (tr. of a Sanskrit work on rhetoric) and *Kavi Saṁśyā Vichhēdamu* (on prosody and grammar). The first work relates the love of Hariśchandra and Chandramati and their heroic fight against an adverse fate. He also composed a Telugu lexicon in verse *Āndhranāma Śēshamu*, which is a supplement to the *Āndhranāma-saṅgrahamu* of Paidipāṭi Lakshmaṇa Kavi, ĀDI NĀRĀYAṆA MŪRTI. Poet, whose *Preyasi Smṛiti* (1904) is an elegy.

ĀDINĀRĀYAṆA ŚĀSTRĪ, PANCHĀGNULA (1890-1951). Great Telugu, Sanskrit, Pali and Hindi scholar, who, besides translating *Vātsyāyana Kāma Sūtras* from Sanskrit, wrote scholarly and critical essays on *Yenkipatalu* and several other literary topics. His account of poets in Prakrits and their social service is a magnificent work. His *Āndhra Lipi Pariṇāmam Kāvyamīmāṁsā* (1929?). *Jainulā-mata Kathālu* (1929) and *Gautama-nyāya-sūtrālu* are standard works in the respective fields. He was acclaimed as "Kāvya-smṛititīrtha" and "Vyākaraṇatīrtha" for his scholarship.

ADIPUDI SOMANĀTHA RĀO (1867-1941). Writer, who was a social reformer. In the matter of widow re-marriage, he set a personal example. He tr. into simple Telugu verse *Bhagavadgītā*, Kālidāsa's *Raghuvaṁśa Kumāra Sambhava* and *Meghadūta*, Sanskrit *Bāla-Rāmāyaṇa* and Rabindra Nath Tagore's *Gītāñjali*. An Arya Samajist, he rendered from Hindi into Telugu the biography of Dayānanda Sarasvati and wrote other authoritative books relating to Arya Samaj. He learnt Tamil and tr. into Telugu verse *Kamba Rāmāyaṇam*, but this has not been published. He entertained his audience with *Harikathā* performances of his own compositions.

ĀḌIRĀJU VĪRABHADRA RĀO. See *Vīrabhadra Rāo*, *Āḍirāju*.

ĀDIŚESHA KAVI, GADE (fl. *c.* 1835). Poet, whose *Kochchherla Dhāma* contains a century of verses.

ĀDIŚESHAYYA, SVAYAMPĀKULA (fl. 20th cent.). Writer, who is known for his drama, *Pramadvāra*, which has for its theme the marriage of Pramadvāra nnd Manmatha. The drama has been commended by scholars like Dr Rāmānuja Rāo.

ĀDIŚESHU, HARI. See *Hari Ādiśeshu*.

ĀDI VISHṆU (1936-). Novelist, whose chief works are: *Rākshasī Nī Peru Rājakīyamā* (Oh! My Devil, Is Thy Name Politics?; a telling satire on local politics) and *Manishi-Midhya* (on the varied frustrations, hopes and aspirations of a group of individuals). He has also written short stories and dramas.

AḌIVI BĀPIRĀJU. See *Bāpirāju*, *Aḍivi*.

ADIVI RĀDHĀ VASANTA. See *Rādhā Vasanta*, *Adivi*.

AHALYĀ SANKRANDANAMU. See *Venkata Kṛishṇappa Nāyakuḍu Samukham*.

AHŌBALAPATI (17th cent.). Some believe that his original name was Gāli Narasayya and that he was the real author of *Āndhra Śabda Chintāmaṇi*, a grammar of Telugu in Sanskrit verse and not Nannaya as tradition accounts for. His work *Ahōbala Paṇḍitīyam* otherwise called *Kavi Śirōbhūshaṇam*, is a commentary in Telugu and Sanskrit on *Āndhra Śabda Chintāmaṇi*. His poem *Kālindī-Kanyā Pariṇayam* is a classic.

AKRIRĀJU CHANDRAMAULI ŚARMĀ. See *Chandramauli Śarmā*, *Akkirāju*.

AKKIRĀJU UMĀKĀNTAM. See *Umākāntam Akkirāju*.

ĀKONḌI VYĀSAMŪRTI ŚĀSTRI (1860-1916). Author of several works including translation of Sanskrit works, of which *Anargha Rāghava Nāṭakam* (1910) and of *Prabōdha Chandrōdaya Nāṭakam* (1910) are the best. His tr. of *Ṛitu Saṁhāram* is in 'pure' Telugu. His language is chaste but his style is tough.

ALAPARTI VENKAṬA SUBBA RĀO. See *Venkaṭa Subba Rāo, Alaparti.*

ALISETTI PRABHĀKAR. Modern poet, who is noted for his mini-poems. *Rakta Rekhā* (The Bloody Line) is a significant collection, pub. in 1985. He has termed his poems *Kavitā Chitralu* (paintings in poetry) as each poem is painted.

ĀLĪSHĀ, UMAR. See *Umar Ālīshā.*

ALLAM RĀJĀIAH. Modern writer, who is known for his 'regional' novels set in the countryside of Telangana and are written in that regional dialect.

ALLAMARĀJU RAṄGAŚAYI ((1861-1936). Poet, who could perform *Satavadhānam* and *Ashṭavadhānam* till his old age. He was also the author of Telugu versions of the Sanskrit *Champū Rāmāyaṇa* and *Champū Bhāratam.*

ALLAMARĀJU SUBRAHMAṆYAM (1831-92). Poet,, who enjoyed the patronage of Rāo Gaṅgādhara Rāmarāo of Pīṭhapuram and composed many *kāvyas.* He dedicated his *Bhadrā Pariṇayam* to his patron. He had a literary contest with Madabhūshī Venkaṭāchārya (q.v.).

ALLASĀNI PEDDANA. See *Peddana, Allasāni.*

ALPA JĪVI (The Short-lived Man). Novel (1951) by Rachakoṇḍa Viśvanātha Śāstry (q.v.), in which the author adopted the psychoanalytic technique. Subbayya, a clerk in an office, is forced by his brother-in-law to borrow on his behalf Rs. 500 from a contractor, Gavarayya. Subbayya obliges, but later, when Gavarayya demands the money, he refuses to pay up. That night, the contractor's men force Subbayya to write a promissory note for Rs. 1,000. However, with the help of friends, he manages to save himself. Though the incident is simple, the psychoanalytic technique is superb.

ĀLŪRI BAIRĀGI (1925-78). Writer, who published translations and adaptations from the Hindi short stories. His poem *Nūtilō Gontukalu* (Voices from the Well) is a celebrated work with imageries, sorrow and sometimes cynicism.

ĀLVĀR SVĀMI, VAṬṬIKŌṬA (1913-60). Writer, who wrote a series of stories with the title *Jailu Lopala* (In Prison). His *Prajala Manishi* is a novel on the life of the ordinary people in the Telanga Revolt. *Gangu* is yet another novel depicting the tortures inflicted by the Nizam on common people. He was a devout communist who sacrificed his life and happiness for the library movement and publication of autobiographies in the name of Deśoddhāraka Granthamālā.

AMALĀPAURAPU SANYĀSI KAVI. See *Sanyāsi Kavi, Amlāpurapu.*

AMANCHARLA GOPĀLA RĀO. See *Gopāla Rāo, Amancharla.*

AMARENDRA (1924-). Pen-name of Chaturvēdula Narasimha Sastry. He is known for his radio-dramas (*Chakravarti, Vasumati* etc.) and short stories (*Āśājyoti,* etc.), his chief story being 'Triveṇi'. *Bhava Viṇa* (1967) is a collection of his essays on literary criticism, which introduces the literary master-pieces of East and West to the general reader.

AMARESAM RĀJEŚVARA ŚARMĀ. Modern writer, whose *Nannechoḍuni Kavitvamu* is a voluminous critical review of Nannechoḍa's *Kumārasambhavamu.*

AMBAṬIPŪḌI VENKAṬA RATNAM. See *Venkaṭa Ratnam, Ambaṭipūḍi.*

AMMAYAMMA. Modern poetess, whose *Janmāntaramu* is an interesting poem to illustrate transmigration of souls.

ĀMUKTAMĀLYADĀ (VISHṆUCHITTIYAM). A *kāvya* by Kṛishṇadeva Rāya (r. 1509-30; q.v.). It is one of the five great *kāvyas* in Telugu.

Vishṇuchittya, a pious celibate priest of a temple of Śrī-Villiputtūr in the Pāṇḍya kingdom, is chosen by the gods as the triumphant champion of Vaishṇavism. Once on the banks of a lotus-pond, he finds a female child of surpassing beauty. The priest adopts her as his daughter and gives her the work of preparing garlands for God Raṅganātha. But the girl, Āmuktamālyadā, the giver of a worn garland as her name implies, falls in love with the deity and wears the garlands before offering them to Him. Once Vishṇuchittiya discovers it and, thinking that a sacrilege is being committed, does not adorn the deity that day with the worn garland and falls into a deep sleep. The deity appears in a dream, tells him that the girl is in love with him and that he favours the worn garland. He asks him to take her to Srīraṅgam and marry her to him there. The heavenly couple spend the rest of their lives in bliss divine.

The book is remarkable in that the style is difficult, the similes sometimes are far-fetched, but all the same the result is majestic and sublime. "There is hardly a book in Telugu where there is such a continued flow of ideas, seeking an impetuous outlet in language, which though rich, is yet scarcely equal to the task of full and adequate expression. For insight into human nature, and for felicity in depicting elusive moods by striking phrase, Kṛishṇadeva Rāya has no superior, and scarcely an equal."

As Kṛishṇadeva Rāya amplified the story with the antecedents of Amuktamālyadā and of her foster-father Vishṇuchittya, the poem is known after their names. The poem was composed later than Peddana's *Manucharitam.*

Many beautiful stories pronouncing the supremacy of god Vishṇu are narrated in it, of which stories: Khāṇḍikkya and Keśidhvaja and Māladāsari and Yamunāchārya deserve mention. The language of the poem is so difficult and syntax so complex that it can be understood only with the help of a commentary. Vēdam Venkaṭarāya Śāstrī (1853-1923) has edited it and wrote a commentary on it.

The authorship of this poem was sometimes attributed to Allasāni Peddana (q.v.), because a few stanzas of Peddana concerning Kṛishṇadeva Rāya's prowess as a king are prefixed to the poem as introductory verses. The style of the poem as distinguished from that of the works of Peddana, however, proves to the contrary. Kṛishṇadeva Rāya's deep insight into human nature is clear throughout the composition. He wrote several poems in Sanskrit also

ĀNANDA KAVI MAṄGALAGIRI. See *Maṅgalagiri Ānanda Kavi.*

ĀNANDAMŪRTY, VETURI. Author of *Ātmakathālu-Jīvita Charitralu* (1972).

ĀNANDA RĀGHAVA RĀO, GOBBURI VENKAṬA (1892-1958). Scholar, who was a disciple of Marepalli Rāmachandra Śāstrī (q.v.). He authored a history of Telugu prose, biographies of great scientists and several lengthy articles on the astronomical interpretation of Vedic hymns.

ĀNANDĀ RAMAN, C. Distinguished modern novelist, whose novels: *Samathā*

(Equality), *Vaitariṇi* (The River of Hell), *Aḍavi Malle* (Wild Jasmine) and *Kanapadani Chandrudu* are poignant stories, which expose the materialistic ethics of our decadent times. She has also written short stories.

ANANTA BHŪPĀLA, MAṬLA. Poet, who was a ruler of a small principality. He was a contemporary of Ibrahim Qutb Shah (r. 1550-83), ruler of Golconda. He composed the *Kākutstha Vijayamu*, describing the conquest of Kākutstha and dedicated it to his father, when the poet was a Yuvarāja. This work is highly esteemed on account of its chaste language and sweet verse. His grandson composed the *Kumudvatī-Kalyāṇamu*.

ANANTACHĀRLU PANAPPĀKAM. See *Panappākam Anantachārlu*.

ANANTA KṚISHṆA ŚARMĀ, RĀLLAPALLI (1893-1979). Critic and poet, who had his Sanskrit and Telugu education at a very early age at the hands of his father. Endowed with an exceptional musical talent, so much so that in 1919 when Rabindra Nath Tagore was on a visit to Mysore, he rendered two of his compositions which, Śarmā reproduced in musical form then and there much to the joy of the poet. In 1912, Śarmā joined the Maharaja's College in Mysore as a Telugu Lecturer, by which time he had already composed minor epics: *Tārādevī* and *Mīrābāi*. His song *Penugonda Konda* is a lyrical description of the hill at Penugonda with recollections of past historical glories. Subsequently, he authored numerous works like *Gānakalā* and ed. such works as *Saṅgita Sampradāya Pradarśini*, *Nṛitta Ratnāvalī*, etc. After his retirement from Mysore University, he joined the Oriental Research Institute at the Sri Venkateswara University in Tirupati. It was here that he prepared a few critical editions of ancient texts on music. He tr. Hāla's Prakrit *Saptaśati* into Telugu and also established the critical text of the musical compositions of Annamāchārya. Those and other musical compositions critically edited by Śarmā have been pub. in more than 20 volumes. He has also won fame as a prose writer. His essays on drama (*Nāṭakopanyāsamulu*) and *Rāyalanāṭi-rasikata* show his critical study of *Āmuktamālyadā* and other classics in the age of Kṛishṇadeva Rāya. His critical work on Vemana (q.v.) is a model for literary appreciation and criticism. Other critical works of his are: *Sārasvatāvalokam* (Glimpses of Literature, 1954) and *Sahityopanyāsamulu*. His prefaces and forewords lying scattered in the books of many authors, have been collected in *Rāllapalli Pīṭhikalu* (1978). *Ananta Rāgam* (1978) is a well planned souvenir in honour of Ananta Kṛishṇa Śarmā.

ANANTAM, KANDUKURI. See *Karuṇa Kumāra*.

ANANTĀMĀTYA (1400-55). Author of the *Rasābharaṇa* (a book on *Rasas*), *Bhojarājīyam* (a book of wonder tales about King Bhōja) and *Chhando-darpaṇam* (also known as *Ananta Chhandas*; a book on prosody). His *Bhōjarājīyam* consists of seven *Āśvāsas* and has been dedicated to Ahōbila Narasiṁha Svāmī. This poem is full of exquisite descriptions and idioms. Each of these stories has a moral to convey.

ANANTAPANTULA RĀMALIṄGA SVĀMĪ. See *Rāmaliṅga Svāmī, Anantapantula*.

ANANTHA RĀMA ŚĀSTRY, S. Writer, who is noted for *Vyāsa Pūrṇimā* (1985), a collection of his essays.

ANANTSA LAKSHMAṆA RĀO. See *Lakshmaṇa Rāo, Anantsa.*

ANAVARATA VINĀYAKAM PILLAI, S. Author of *The Sanskrit Element in the Vocabularies of the Dravidian Languages* (University of Madras Dravidic Studies, 1919).

ANDAGULA VENKAIAH. See *Venkaiah, Andagula.*

ANDE NĀRĀYAṆA SWĀMĪ. See *Nārāyaṇa Swāmi, Andē.*

ĀNDHRA BHĀSHĀ BHŪSHAṆAM. See *Kētana, Mūlaghaṭika.*

ĀNDHRA BHĀSHĀ CHARITRAM. See *Nārāyaṇa Rāo, Chilukuri.*

ĀNDHRA BHĀSHĀRṆAVAM. See *Venkanarya.*

ĀNDHRA DĪPIKĀ. See *Māmiḍi Venkaṭarya.*

ĀNDHRA KAUMUDĪ. See *Venkaṭa Kavi, Gaṇapavarapu.*

ĀNDHRA KAVAYITRULU. See *Lakshmikāntamma, Ūtukūri.*

ĀNDHRA KAVI TARAṄGIṆI. See *Śeshayya Chāganṭi.*

ĀNDHRA KAVULA CHARITRA. See *Vireśalingam Pantulu.*

ĀNDHRA NĀMA SAṄGRAHAM. See *Lakshmaṇa Kavi, Paiḍipāṭi.*

ĀNDHRANĀMA ŚESHAMU. Telugu lexicon in verse, which was written by Aḍidamu Sūra Kavi (q.v.).

ĀNDHRA NĀYAKA ŚATAKAM. See *Kāsula Purushottama Kavi.*

ĀNDHRA PADA PĀRIJĀTAM. Telugu lexicon (1888) by the joint authors: Ogirāla Jagannātha Kavi and Guruzāda Rāmamurti.

ĀNDHRA PATRIKĀ. See *Nāgeśvara Rāo Pantulu, Kāsīnāthuni.*

ĀNDHRA PRACHĀRIṆI GRANTHAMĀLĀ. Telugu Institution, which was started first at Taṇuku in West Godavari district in 1911 under the editorship of Ayyagāri Nārāyaṇamūrti. Later on, Kovvūri Rāmachandra Reḍḍi became the patron of this Institution. When Venkaṭa Parvatīśvara Kavulu became the editors, it made considerable progress at Kakinada. By 1930, it had published 170 novels and short stories, many of which were translations of or adaptations from books in Bengali.

ĀNDHRA ŚABDA CHINTĀMAṆI. Believed by some traditional scholars to be the first Telugu grammar, authored by Nannaya (q.v.). But it is now considered a grammar of a later period. It was in Sanskrit verse. Yelakūchi Bālasarasvatī (*c.* 1600) wrote a Telugu commentary on it known *Bālasarasvatīyamu.* Ahobalapati (fl. *c.* 1660) wrote in Telugu as well as Sanskrit a comm. on the same grammar. See *Ahōbalapati.*

ĀNDHRA SARVASAMU. A modest Telugu encyclopaedia (1942), published by Māganṭi Bāpiṇidu under the joint editorship of Moṭūri Satyanārāyaṇa and G.V. Sitāpati. This, however, is limited to Āndhra and deals with the social, religious, economic, linguistic and cultural activities of the Āndhras. The matter has been presented not in the alphabetical order, but according to subjects.

ĀNDHRA VĀCHASPATYAM, See *Śyāmala Kāma Śāstri, Koṭra.*

ĀNDHRA VĪJÑĀNA SARVASVAMU

(Telugu Encyclopaedia). See *Venkaṭa Lakshmaṇa Rāo, Komarrāzu.*

ĀNDHRA VIJÑĀNAMU (Telugu Encyclopaedia). See *Prasādarāya Bhūpāludu, Kandukūri, Bālasūrya.*

ĀṆḌRA ŚESHAGIRI RĀO. See *Śeshagiri Rāo, Āṇḍra.*

ANDRONOV, MIKHAIL SERGEEVICH. Russian Indologist, whose chief works are: *Dravidi jskaie jazyki* (Moscow, 1965), *Materials for a Bibliography of Dravidian Linguistics* (University of Malaya, Kuala Lumpur; 1966), *Two Lectures on the Historicity of Language Families* (Annamalai University, 1968), *Relationships of the Dravidian, Indo-Aryan, and Uralian Groups* (1968) and *Dravidian Languages* (Moscow, 1970).

ANDUGULA VENKAYYA (fl. 17th cent.), Poet, who composed *Narpativijayamu* (alias *Rāmarājīyamu*), which describes the valour of the kings of Āravīṭi dynasty.

ANGARA SŪRYA RĀO. See *Sūrya Rāo, Angara.*

AṄGARA VENKAṬA KṚISHṆA RĀO. See *Venkaṭa Kṛishṇa Rāo, Aṅgara.*

ANIRUDDHA CHARITRA. See *Kanuparti Abbayāmātya.*

AṆISEṬṬI SUBBĀ RĀO. See *Subbā Rāo, Aṇiseṭṭi.*

ĀNJANEYAMŪRTI, MEḌICHERLA. Modern writer, who has produced literature for children, e.g., *Chima, Doma* (Ant and Mosquito).

ĀNJANEYA ŚĀSTRĪ, P.S.R. (1927-). Writer, who wrote several stories known as *Gaṇḍipaḍḍa Jīvitālu* (Lives of Broken Hearts).

ĀNJANEYULU, D. (1924-). Author of *Kandukūri Vīreśalingam* (New Delhi, 1976), *Dr C.R. Reddy* (1973) and *Window to the West* (travelogue). A journalist, he was News Editor, All India Radio (1977-82).

ĀNJANEYULU, KOḌĀLI. (1897-1982). Writer, whose tr. into Telugu of Paṭṭābhi Sītāramayya's *History of the Indian National Congress* (1938, 1948) is praiseworthy. During his younger days, he joined Viswanātha Satyanārāyaṇa, who together authored many lyrical poems, the joint name being "Satyānjanēya Kavulu". The most famous of the joint work is *Avatāra Parivartanamu* (1920). An ardent Gandhite, he had undergone jail terms during the nationalist movement. He has many socio-political works to his credit.

ĀNJANEYULU, KUNDURTI. See *Kundurti Ānjanēyulu.*

ANNAMĀCHĀRYA. See *Tāllapāka Annamāchārya.*

ANNAMAYYA, YATHĀVĀKKULA. See *Yathāvākkula Annamayya.*

ANNAPŪRṆĀ DEVI, MAGANTI (d. 1931). Poetess, who composed poems or verses to promote nationalism. She also tr. into Telugu the letters of Aurobindo to his wife. Her own letters to her husband, M. Bapinīdu, while he was studying in America, were published after her premature death.

ANNAYYA, TENĀLI. See *Tenāli Annayyā.*

ANUBHAVA SĀRAM. See *Somanātha, Pālkuriki.*

APPAKAVI, KĀKUNŪRI (fl, 17th cent.). Poet, who wrote a book on prosody and grammar, generally known as *Appakavīyam*, but the portion relating to grammar is incomplete. He named the book *Āndhra*

Śabda Chintāmaṇi but it is popularly known as *Appakavīyam* only. He refers to several writers on these subjects prior to him and proudly asserts that all the information given by them is included in his book. He is considered an authority on traditional grammar and his work has been indispensable for the students of Telugu language and literature. See *Elakuchi Bālasarasvati* also.

APPAKAVĪYAM. See *Appakavi, Kākunūri*.

APPA RĀO, BASAVARĀJU (1894-1933). Poet, who in his short span of life rose to eminence as a composer of lyrical poems and songs. Digavalli Venkaṭa Śiva Rāo, a scholar and writer, pub. a volume of Appa Rāo' songs only after his death. Among his songs, some are on the lips of many young men and girls and have been freely used by the film producers in Andhra. His *Selayēṭi Gānam* (The Music of the Rivulet) shows the influence of Gurazada Appā Rāo (q.v.). Of his patriotic and nationalistic songs, the most popular is on his adoration of Mahātmā Gāndhī: "The Whole Earth Trembled When Gandhi Marched". On the death of Āndhra Ratna Gopāla Kṛishṇayya, he composed *Yamunā Sântvanam*. He worked as a journalist in "Āndhra Patrika" and "Bhārati" for some time but was an advocate by profession. He also wrote a history of Telugu poetry—*Āndhra Kavitā Charitramu*—in 1921. His poems *Vāyusandēśam* and *Arēbiyan Naitsu Kathalu* are also popular.

APPĀ RĀO, GANDHAM. Scholar, who has brought out in 1978 a comparative study of Vēmana (q.v.) and Sarvajña, his Kannada counterpart. He also compares Vēmana with Tiruvaḷḷuvar of Tamil Nādu and Kabīr of north India. Appā Rāo is Head of the Department of Telugu, Madras University.

APPĀ RĀO, GURAZĀDĀ VENKAṬA (1861-1915). One of the earliest modern Telugu writers, who was born in Vishakhapatnam district. A social reformer, he was influenced by Vīrēśalingam Pantulu (q.v.). After working as a college teacher for some years, he served in many capacities including the private secretaryship of the Maharaja of Vijayanagaram. In spite of his fragile health, he toured extensively, collected and published rich archaeological material. As a champion of modernism in language and literature, he was the most celebrated companion to G.V. Rāmamūrti. He stormed the literary scene with his drama: *Kanyāśulkam* (The Bride's Price; 1897; revised and enlarged 1909), which deals with the problems of child marriage and widowhood. Besides its importance as a social play, it was the first full-length prose drama in Telugu; it remains a masterpiece of social satire. It was also the first drama in which Appā Rāo introduced colloquialism in the literary form. *Koṇḍubhaṭṭiyam* (1906) is another of his play, in which humour is the predominant element. *Bilhaṇīyam* (1911) is an incomplete drama.

As a poet, he adopted in his lyrics some unique attributes of the folk-songs. His chief poems are: *Puttaḍi Bomma Pūrṇamma* (1912; A Statuette of Gold; how a young girl embraces death to avoid the life-long companionship of her old husband), *Ḍāmon Pythias* (A Roman legend, which extols the love of friends that knows no fear of death), *Lavaṇarāju Kala* (on abolition of the so-called untouchability), *Kanyakā* (how a Vaiśya maiden sacrifices her life to protect her modesty from being outraged by a king), *Mutyāla Sarālu* (Garland of Pearls; 1910; a poetical collection, containing musings about life and progress and advocating abolition of all distinctions based on colour) and patriotic poems. *Nīlagiri Pāṭalu* (1909) is a descriptive poem relating to the scenery around Ooty, while *Deśabhakti* is a powerful patriotic poem, now adopted as a national song.

In the field of short story, Appā Rāo wrote very few stories, but the modern type of short story began with him. He condemns religious fanaticism in 'Pedda Masīdu' (The Big Mosque), exposes the social evil of old men marrying young girls in 'Meṭilḍā', ridicules superstitions in 'Mī Pērēmiṭi' (What is Your Name?) and rebukes those who run after dancing girls in 'Diddubāṭu' (Correction). He is credited with having written the first short story. Appā Rāo's lengthy notes on cultural topics, outlines of his proposed dramas, diaries and letters are now published and they are sketches of literary interest. He wrote an English poem *Sārṅgadhara* while still a student. That received acclaim from Sambhu Chandra Mukharjee, who published it. His 'Minute of Dissent' submitted to the Madras University in 1914 is a masterpiece of linguistic study. *Kanyāśulkam* was translated into English, French, Kannada and Tamil. His *Miṇugurlu* (1930) started children's literature in Telugu. He is the most outstanding scholar and creative artist of the 20th century and *Kanyāśulkam* is the greatest literary work of the era. He is considered the Father of Modern Poetry.

APPĀ RĀO, P.S.R. (1923-). Scholar, who is known for his *Telugu Nāṭaka Vikāsamu* (on the development of Telugu drama; Secunderabad, 1967), *Nāṭya Śāstra* (The Science of Classical Dramaturgy) and *Āndhra Yakshagāna Vāṅmaya Charitra* (History of *Yakshagāna*).

APPA RĀO, VISSĀ (b. 1884). A Professor of Physics, who wrote a small book on atomic science: *Pramāṇu-śakti*. His book on *Ākāśam* for children has won the Government award. He evinced a lot of interest in devotional music and published a special number on the centenary of Tyāgarāja (1947), edited *Tyāgarāja Kīrtanalu* and re-introduced *Kshētrayya Padālu* (1950) in a big way. He translated Sir C.V. Raman's 'Aspects of Science' into Telugu in the name of "Vijñāna Mukhālu". A separate number of 'Archana' was published in 1985 commemorating his birth centenary.

APPALASWĀMI, PURIPAṆḌĀ. See *Puripaṇḍā Appalaswāmi*.

APPARI MURALI KṚISHṆA. See *Murali Kṛishṇa, Appari*.

APPAVU MODALI, MATTURI. A Tamilian, who mastered the Telugu language and composed *Mātru Śataka*. He violates the tradition of using a word in the vocative case. His time is not certain.

ARAVINDA. Author of *Jalasūrya* (1979), a novel, which deals with the impact of science on social life.

ARDEN, A.H. (19th cent.). Foreign Telugu scholar, whose works are: *A Progressive Grammar of the Telugu Language with Copious Examples and Exercises etc.* (1873) and *A Companion Telugu Reader to His Grammar* (1879). They were prescribed as text-books for Birtishers.

ĀRUDRA (1925-). Pen-name of a Telugu poet, whose original name is Bhāgavatula Sadāśiva Śaṅkara Śāstrī. A nephew and follower of Śrī Śrī (q.v.), it was the *Tvamēvāham* (I am Thine; 1949), which brought him into fame. One of the poems therein 'Parvatha Dāsa' was written under the inspiration of a report about a raped woman baring herself in a railway compartment and accusing her fellow-passengers of complicity in the deed of the soldiers of the Nizam. There were also poems therein on the concept of time. With its background of the Telangana armed struggle, the collection makes profuse use of symbols. *Sinīvāli* (1960) is his another poetical collection, in which the influence of the English poets Eliot, Auden and Dylan Thomas is obvious. His *Inṭinti Pajyālu* (1969) is a collection of enjoyable minipoems, while *Etikedādi* (1979) presents thirty of his poems written over the last 25 years. His *Sālabhañjikā* (1979) is a collection of his four one-act plays, written earlier. In his *Mahāmīyulu* (1979), he has presented readable profiles of some literary figures. He also authored a few short stories, radio plays like *Sītākōkachilaka* (Butterfly).

Another contribution of Ārudra is the 13-volume comprehensive history of Telugu literature (*Āndhra Sāhitya Charitra Sarvasvamu*; Madras, 1965-70): it is well-documented and written in an easy and informal style, but incomplete. On the occasīon of his *Shashṭhipūrti* (sixtieth birth-anniversary) celebrations, hīs poems from 1942 to 1984 were pub. in a single volume, prefaced by his finest poem: *Kālam* (Time). Similarly his essays and lectures on Vemana have been brought out under the title *Vyāsapīṭham* (1985). In 1985 has also been pub. his study on Gurazada Venkaṭa Appa Rāo.

ARUṆĀ GALLA. Authoress of a travelogue: *Aragonda ninchi America Varaku* (From Aragonda to America; 1985).

ARUṆAGIRINĀTHA. See *Śrīnātha*.

ASAMARTHUNI JĪVAYĀTRĀ. See *Gopichand, Tripuranēni*.

ASHṬAMAHISHĪ KALYĀṆAMU. See *Tāllapāka Chinnanna*.

ATHARVAṆA (ADHARVAṆA; fl. 13th cent.). Grammarian and poet, traditionally regarded as a contemporary of Nannaya (q.v.). His grammatical work *Vikṛiti Vivekam*, otherwise called *Atharvaṇa Kārikāvalī* is a standard commentary in Sanskrit of *Āndhra Śabda Chintāmani*, authored by Nannaya according to some scholars. Atharvaṇa is referred to as a standard author by later writers and is called *Dvitiyāchārya*, the second grammarian (the first grammarian being Nannaya). He is also reputed to have composed *Atharvaṇa Chhandas*, a work on prosody. As a poet, he attempted to translate the *Mahābhārata* from where Nannaya had left it and had finished the *Virāṭa*, *Udyoga* and *Bhīshma parvas*, but the work is not extant; a few stanzas are quoted from this by Appakavi. Atharvaṇa is the only Jaina writer in the whole range of available Telugu literature.

ATKINSON, ROBERT. British Indologlst, who was the author of *Comparative Grammar of the Dravidian Languages* (Dublin, 1876).

ĀTMA VANCHANA (Self-deception). Drama (1951) by Buchchi-Bābu (q.v.), which is based on psycho-analysis.

Rājaśekhara, being poor, is brought up and educated by a Collector. He cannot, introvert as he is, get reconciled with the idea of repaying his gratitude in the form of love and refuses to marry the Collector's daughter. Instead, he loves Pūrṇimā, who commits suicide after listening to the false story from Rānī, the Collector's daughter, that she was going to marry Rājaśekhara. With the conflict between his conscience and the circumstances, Rājaśekhara also commits suicide thinking that it is the only sacrifice he can make for the family which gave him his education.

ĀTMAKURI GOVINDĀCHĀRYA. See *Govindāchārya, Ātmakūri*.

ĀTREYA, ĀCHĀRYA (1921-). His full name is Kiḷāmbi Venkaṭa Narasiṁhāchāryulu. Prominent playwright and actor, he has written along with his son, Samudrala, titles and scripts of Telugu films. Ātreya's drama *N.G.O.* (1949) depicts the plight of an ill-paid clerk crushed by the problems arising from poverty; it became popular on the professional as well as amateur stage. His other popular plays are *Kappalu* (1954), *Parivartana* (1947), *Viśvaśānti* (1944), *Evaru Doṅga* (1951), etc. Winner of many prizes for his plays, which are usually on social themes, he has also made a name in the film world. Founder of the Venkaṭagiri Amateur's Association, he was a member of the Āndhra Prajānāṭya Maṇḍali.

ATTILI KṚISHṆA RĀO. See *Kṛishṇa Rāo, Attiḷi.*

ATTILI SŪRYA NĀRĀYAṆA. See *Sūrya Nārāyaṇa, Attili.*

ĀTUKURI MOLLA. See *Molla, Kummari.*

AVADHANI, DIVAKARLA VENKAṬA. See *Divakarla Venkaṭa Avadhāni.*

AVADHĀNI, MALLĀDI. See *Mallādi Avadhāni.*

ĀVANTSA SŌMASUNDAR. See *Sōmasundar, Āvantsa.*

AVANTSA VENKAṬA RAṄGA RĀO. See *Venkaṭa Raṅga Rāo, Avantsa.*

AVASARĀLA RĀMAKṚISHṆA RĀO. See *Rāmakṛishṇa Rāo, Avasarāla.*

AVASARĀLA SURYA RĀO. See *Sūrya Rāo, Avasarāla.*

AYYADEVARA KĀLEŚWARA RĀO. See *Kālēśwara Rāo, Ayyadēvara.*

AYYĀGĀRI VĪRABHADRA KAVI (fl. 18th cent.?). Poet and author of the *Rāghava Yādava Pāṇḍavīyamu*, a poem telling the stories of Rāma Kṛishṇa and the Pāṇḍavas simultaneously.

AYYALARĀJU NĀRĀYAṆA KAVI (fl. 17th cent. A.D.). Poet, who composed the *Haṁsaviṁśati*, a *kāvya* in five *Āśvāsas*. It contains 20 stories. The poet's aim is to create a revolt against sensuality in the hearts of his readers.

AYYALARĀJU RĀMABHADRUDU (1480-1540). Poet, who was one of the *Ashṭadiggajas* of the court of Kṛishṇadeva Rāya (*r.* 1509-30; q.v.), of Vijayanagar. He was also known as Pillala Rāmabhadra—Rāma bhadra-of-many-Children, on account of his large family. As it became difficult for him to support his large family, he went to Vijayanagar to earn a livelihood, and was introduced to Rāmarāja Bhūshaṇa, author of the *Vāsucharitra*, through whom he got his entry into the royal court. It is said that there was a great rivalry between these two poets.

At the instance of Kṛishṇadeva Rāya, he composed the *Sakala Kathā Sāra Saṅgraha* (an abridgment of many Purāṇic stories of Rāma, Purūravā, etc.) which, in fact, was a translation of Kṛishṇadeva Rāya's Sanskrit work of that name. But before the work was completed, the emperor died. After the death of the emperor, the poet settled in the court of Gobbūri Narasarāju, the nephew of the son-in-law of Kṛishṇadeva Rāya. It was at the instance of his second royal patron that the poet composed the *Rāmābhyudayam* (1550) and dedicated it to Gobbūri Narasarāju. The extreme enthusiasm of the poet for rhetorical devices, mars the poetic beauty of the poem quite occasionally.

AYYALĀRYA. See *Bhāskara Rāmāyaṇa.*

B

BADDE BHUPĀLA. See *Baddenna.*

BADDENNA (1220-80). Poet, who was a Chola-feudatory of Kākatīya princess, Rudramadevī in the Shaṭsahsra country. Like his predecessor, Pratāparudra I (q.v.), he composed *Nitiśāstra Muktāvalī* (The Pearl-chain of Political Truths), a treatise on politics in fifteen chapters. He is reputed to have composed *Sumati Śataka*, one of the most famous moral text-books popular in the Telugu schools; it is a centum of verses. He was also known as Bhadra Bhūpāla, chieftain of a small principality.

BADDENĀ SENĀNI. See *Viśvanātha Satya Nārāyaṇa.*

BAHUJANAPALLI SĪTĀRĀMĀCHĀRYULU. See *Sītārāmāchāryulu, Bahujanapalli.*

BAHULĀŚVA-CHARITRA. See *Dāmerla Veṅgaḷa Nāyaka.*

BAICHARĀJU, VEṄKAṬANĀTHA. See *Veṅkaṭanātha, Baicharāju.*

BAIRĀGI, ĀLURI. See *Ālūri Bairāgi.*

BAKSHĪ. See *Lakshmī Narasayya, Kūnapuli.*

BĀLA BHĀSKARA, AḌIDAMU. See *Aḍidamu Bāla Bhāskara.*

BĀLAGAṄGĀDHARA TILAK, D. (1922-66). Poet, who rejecting traditionalism, romanticism and progressivism, claimed to have brought 'the beauty of love and the message of peace' into Telugu poetry. He also averred that his poetry went beyond all political isms while asserting that 'beauty and bliss are the goals of poetry'. His poems are not only pleasing but are also rich in content. *Amṛitham Kurisina Rāthri* (1962) is his principal anthology of poems. Also a short story writer, his representative collection of short stories is *Tilaka Kathālu* (1941-66), his chief story being 'Doṅga' (Thief). He has also authored a few delightful plays like *Sundari Subba Rāo*; some of his works were published posthumously.

BĀLĀNTRAPU RAJANĪKĀNTA RĀO. See *Rajanikānta Rāo, Bālāntrapu.*

BĀLĀNTRAPU ŚESHAMMA. See *Śeshamma, Bālāntrapu.*

BĀLĀNTRAPU VENKAṬA RĀO. See *Venkaṭa Pārvatīśvara Kavulu.*

BALARĀMA MŪRTI, ĒTUKURU (fl. early 20th cent.). Writer, whose *Charitraka Vyāsāvali* is a collection of his essays.

BALARĀMA MŪRTI, K.V. Dramatist, whose drama *Guvva Gūdekhe*, successful on the stage, has been published in 1985.

BĀLASARASVATĪ ELAKUCHI. See *Elakūchi Bālasarasvatī.*

BĀLASUNDARA RĀO, G. Modern writer, whose *Manamū—Mana Dehasthiti* is in the Home Treatment series.

BĀLA-VYĀKARAṆAM. See *Chinnaya Sūri, Paravastu.*

BALENDUŚEKHARAM, K. Modern compiler, in collaboration with others, of *Saṅgrahāndhra Vijñānakōśam* (Telugu Encyclopaedia in a concise form).

BALIJĒPALLI LAKSHMĪKĀNTAM. See *Lakshmīkāntam, Balijēpalli.*

BALIVĀḌA KĀNTĀ RĀO. See *Kāntā Rāo, Balivāḍa.*

BALLAMUDI SĪTĀRĀMA MŪRTI. See *Sītārāma Mūrti, Ballamudi.*

BAMMERA PŌTANA. See *Pōtana, Bammera.*

BANḌĀRU TAMMAYYA (b. 1891). Scholar, whose *Vyāsāvali* (1968) is a study of Śaiva poets. His best work is *Pālakuriki Sōmanātha Kavi* (1948). He is a celebrated literary critic with an uncompromising bias for Vīraśaivism. He published about seventy such works.

BANDI BAPAMMA (fl. 19th cent.). Poetess, who authored the *Mīnākshī Śataka.*

BANGĀRAMMA, CHĀVALI (1897?-). Poetess, who is one of the three top-ranking *Bhāvakavayitris* of the present age; the others being Basavarāzu Rājalakshmamma and Tallāpragaḍa Viśvasundaramma. The best among her lyrics are *Kappa-talli-penḍli* (1933) and *Kārtika-pūrṇimā* (1934).

BANGĀRAYYA, NANḌURI (1903-). His pen name was "Vāgari". He published critical essays on *Abhijñāna-śākuntalam* and similar literary topics. A lawyer by profession and nationalist by volition, his *Āndhra-tejamu* (1938) was a popular lyric.

BANGŌRE. See *Gōpāla Reḍḍi, Banḍi "Bangōre".*

BAPAMMA, BANDI. See *Bandi Bapamma.*

BĀPINĪDU, MĀGANṬI (1895-1969). Writer, who in 1942 published a modest Encyclopaedia known as *Āndhra Sarvasvamu* under the joint editorship of Moturi Satyanārāyaṇa and G.V. Sītāpati. He also published a children's encyclopaedia by name *Telugu Talli* (1945), and an account of valourous ladies *Āndhra Vīrāṅganalu* (1950). He was a nationalist to the core.

BĀPIRĀJU, ADIVI (1895-1952). Poet and fiction writer, who was a singer and painter as well. He began to compose short poems and draw pictures even as a boy. As a student of the Rajahmundry College, he derived inspiration from his *Guru* and his life-long friend, Principal Couldrey, an Oxford scholar. *Tolakari* was one of his maiden productions during his teens. He could recite his compositions very melodiously. His songs are occasionally broadcast from the Radio Stations and there are gramophone records of his songs as well. *Śaśikalā*, pub. posthumously, is a collection of his 72 poems and songs. Among his long poems of eminence is *Varada Godāvarī*. He also composed inspiring lyrics, paying tribute to Gandhi.

Bāpirāju toured the whole of India and

Ceylon and studied the paintings and sculptures of Indian temples. He also joined the Satyagraha movement and was sent to jail for one year. He edited a Telugu daily 'Mījān' as well.

As a novelist, his fame rests on his historical and social novels, such as *Hīmabindu* (description of Andhra life in the Sātavāhana period; four love episodes are woven into the story), *Gōna Ganna Reḍḍi* (on the life and culture of the Telugus during the Kākatīya period), *Koṇangi*, *Naruḍu* and *Nārāyaṇa Rāo*; in the last novel the author displays his knowledge of literature, painting, music, dance, archaeology, medicine, etc. He used his characters as mouthpieces for the expression of his personal views and tastes. As a short story writer, his chief short story collections are: *Añjali*, *Rāgamālika*, *Taraṅgiṇi*, *Bhōgīralōya* and *Bichchagatte*. Of his stories, '*Vīṇā*' (on the theme of beauty, music, joy and meditation), 'Vana' (the story of a rustic family), 'Nāgali' (The Plough), "Sūrya Sutā" (The Sun's Daughter), 'Pillam Grōvi' (The Flute), etc. are the best.

He is known for his paintings of Samudragupta, Tikkana, etc. He also travelled over the Telugu country and delivered very illuminating lectures on Indian art.

BĀPIRĀJU, VALLŪRI. See *Vallūri Bāpirāju.*

BARNETT, L.D. British Indologist, who was the author of *The Heart of India. Sketches in History of Hindu Religion and Morals* (London, 1924). This work includes accounts of Dravidian poets and their works.

BARRISTER PĀRVATĪSAM. See *Narasiṁha Śāstri, Mokkapāṭi.*

BASAVA PURĀṆAM. See *Sōmanātha, Pālakuriki.*

BASAVANA, PIḌUPARTI (fl. *c.* 1510). Poet, who recast *Prabhulinga Līlā* of Piḍuparti Somanātha (q.v.) into a *padya kāvya.* His composition is said to be faulty because he violated the rules of old grammar.

BASAVARĀJU APPĀ RĀO. See *Appā Rāo Basavarāju.*

BASAVARĀZU VENKAṬA RĀJALAKSHMAMMA. See *Rājalakshmamma, Basavarāzu Venkaṭa.*

BASAVAYYA, PIḌUPARTI. See *Piḍuparti Basavayya.*

BASAVODĀHARAṆAM. See *Sōmanātha, Pālakuriki.*

BEHARA SAHITI. Writer, who is known for her novel *Rāga Sravanti* (1983), which presents the theme of a young affluent widow's love for her doctor, but the love, instead of turning up into a matrimonial relationship, takes the form of kinship in social service.

BELLAMKONḌA CHANDRAMAULI ŚĀSTRĪ. See *Chandramauli Śāstrī, Bellamkonḍa.*

BELLAMKONḌA RĀMADĀSU (1923-). Progressive poet, whose earliest composition was *Śmaśānam* (1940), addressed to Śiva. He inspired his friends like Anisetti Subbā Rāo, Kundurti Āñjanēyulu and Elchūri Subrahmanyam to contribute a series of writings published under the caption of *Nayāgara* (1942), which implies that their writings have the force of the Niagara Falls. His drama *Punarjanma* won in 1955 the award of Āndhra Nāṭaka Parishat.

BEZAWĀDĀ GOPĀLA REDDI. See *Gopāla Reḍḍi, Bezawāḍā.*

BHADRA BHUPĀLA. See *Baddena.*

BHADRA KAVI, LIṄGA KAVI (fl. 16th

cent.). Poets, who flourished during the reign of Achyutadeva Rāya (r. 1530-42), the successor of Kṛishṇadeva Rāya (q.v.). They composed the *Dēvaṅga Purāṇam*, which narrates the history of Devanga weavers. It also deals with the story of Manumaharshi who was born as the son of Īśvara and had several incarnations. Their other work is *Sānandacharitra*.

BHADRĀCHALA RĀMADĀSU (1620-80). Poet, whose devotional folk-songs called Rāmadāsu Kīrtanalu are popular in the Telugu country and are sung by wandering mendicants and minstrels.

BHADRĀDRI RĀMA ŚĀSTRI, ŚONṬHI (1856-1915). Scholar and poet, who was a great Sanskrit pandit. Of his Telugu works, *Kalvidi Pariṇayam* and *Chitra Sima* are the best. He also wrote a Telugu commentary on *Ahobalapaṇḍitīyam* and a Telugu grammar in Sanskrit based on *Āndhra Śabda Chintāmaṇi*.

BHADRĀDRI RĀMA ŚATAKAM. See *Narasiṁhadāsa Kavi, Paraśurāma*.

BHĀGAVATAM (Telugu Version). See *Potana, Bammera*.

BHAIRAVA KAVI (fl. 1410-60). Poet, who was son of Gauranna Mantrī (q.v.). He was author of the *Śriraṅgamāhātmyamu*, *Kavi Gajaṅkuśamu* (a treatise on prosody) and *Ratna Śāstra* (a work, in verse, on precious stones).

BHAIRAVAYYA. Modern poet, who is known for his stray poems.

BHĀMIDIPATI KĀMEŚVARA RĀO. See *Kāmeśvara Rāo, Bhāmidipati*.

BHĀMIDIPATI RĀDHĀKṚISHṆA. Modern writer of Telangana, who has authored good playlets.

BHĀMIDIPATI RĀMAGOPĀLAM. Writer, who has authored short stories, the chief one being 'Vennala Nīda'.

BHANḌĀRU, ACHAMĀMBA (1874-1905). Writer, who published a biographical work, *Abaḷā-satcharitra-ratnamālā* (1901), which includes the achievements of Indian and foreign ladies of repute from ancient times to her contemporary times, authenticated from reliable sources.

BHĀNUMAD VIJAYAM. See *Velagapūḍi Kṛishṇayya*.

BHĀNUMATI RĀMAKṚISHṆA. An actress of reputation, who has also contributed literary articles to the leading Telugu journals and also has written short stories the chief one being 'Attagāri Kathulu'. She is an accomplished singer with a lilting voice.

BHĀNUMŪRTI, CHENNĀPRAGADA. See *Chennāpragaḍa Bhānumūrti*.

BHĀNUMŪRTI, VEMARĀJU. Modern writer, who has written a number of popular science books, e.g., *Telephone*, *Śabda Prapañcham*, etc. He has also written science books for children.

BHARADWĀJA, RAVŪRI. See *Ravūri Bharadwāja*.

BHĀRATĪ, CHAITANYA. See *Chaitanya Bhārati*.

BHĀRATĪ, ŚUDDHĀNANDA. See *Śuddhānanda Bhāratī, Yogī*.

BHĀRATĪ DEVI, DĒSIRĀJU (b. 1915). Poetess, who composed several stray poems. Her work on the influence of the Telugu Mahābhārata poets on the later Telugu poets won her the State Award in 1955. She was a regular contributor to "Grihalakshmi", a Journal for women.

BHĀRATI ŚATAKAM. See *Sītāpati, Gidugu Venkaṭa*.

BHĀSKARA, HUḶAKKI. See *Bhāskara Rāmāyaṇamu*.

BHĀSKARA, MANTRI. See *Bhāskara Rāmāyaṇamu*.

BHĀSKARABHAṬLA KṚISHṆA RĀO. See *Kṛishṇa Rāo, Bhāskarabhatla*.

BHĀSKARA CHOUDHARY, B. Scholar, whose *Joshua Jīvita-Kavitā Prasthānam* (1979) surveys the life and poetry of G. Joshua (q.v.). It also incorporates the biographical details supplied by Joshua's daughter Hemalatā Lavaṇam. He also made an informative study of life and work of D.V. Kṛishṇa Śāstrī. Ha has collected and ed. in 1983 the prefaces, both in Telugu and English of C.R. Reddy, a pioneer in literary criticism.

BHĀSKARA RĀMĀYAṆAMU (1291-1323). A translation in Telugu of Vālmīki's *Rāmāyaṇa* in *champu* written mainly for the educated people.

There is a difference of opinion about the author of this work; whether he was Mantrī Bhāskara, the grandfather of Tikkanna or Huḷakki Bhāskara, the court-poet and *guru* of Śāhinimārana. It is now believed that the work is the composition of four poets: Hulakki Bhāskara (fl. 13th cent.; *Āraṇya, Kishkindhā and Yuddha Kāṇḍas*), Mallikārjuna Bhaṭṭa, the son of Hulakki Bhāskara (*Bāla* and *Sundara Kāṇḍas*), Kumar Rudradēva, the son of Sāhinimārana and disciple of Hulakki Bhāskara (*Ayōdhyā-kāṇḍa*) and Ayyalārya (1384-1399), friend of Bhāskara (the *Uttarārdha* of *Yuddha-kāṇḍa*). When the *Bhāskara Rāmāyaṇa* was dedicated to Sāhinimārana (1295-1335) he was a feudatory of Kākatīya Pratāparudra II (*r*. A.D. 1295-1326) of Warangal. Ṣāhinimāraṇ was the great grandson of Gona Buddha Reddi (q.v.), the author of the *Raṅganātha Rāmāyaṇa*.

The language and style of the different composers of the *Bhāskara Rāmāyaṇa* are divergent. Bhāskara is at the zenith of his art in the *Āraṇya-kāṇḍa*. His language is elegant but simple and flowing. His descriptions are graphic. Bhāskara has also given a lively description of battle in the *Yuddha-kāṇḍa*. His son, Mallikārjuna Bhaṭṭa, however, exceeds him in poetic beauty and artistic excellence. Kumāra Rudradeva's language is simple and attractive. Ayyalārya's thoughts are matured and expressive of his prodigious learning.

The work is popular even to the present day, particularly in the coastal districts of the Telugu country, though many other versions of the *Rāmāyaṇa* have come into the field.

Earlier than this version of the epic by only a few decades was *Raṅganātha Rāmāyaṇa* (q.v.), written in the couplet form.

BHĀSKARA RĀO, C. Writer, who wrote a novel *Praphulla* (1910).

BHĀSKARA ŚATAKAM. See *Marava Venkayya*.

BHĀSKARA VĪLĀSAM. See *Papayya Śāstri, Bulusu*.

BHĀSKARĀCHĀRYALU (fl. 16th cent.). Poet, who was the author of the *Kaṇyakā-Purāṇamu* (describing the story of the patron saint of a sect of Vaiśyas).

BHAṬṬA ĪŚVARA PHAṆI. See *Īṣvara Phaṇi Bhaṭṭa*.

BHAṬṬA, MANUMAÑCHI. See *Manumañchi Bhaṭṭa*.

BHAṬṬA, NAṆṆAYA. See *Naṇṇaya Bhaṭṭa*.

BHAṬṬA, NĀRĀYAṆA. See *Nārāyaṇa Bhaṭṭa*.

BHAṬṬUMŪRTI (RĀMARĀJA BHŪSHAṆA; 1500-70). Poet, who, being honoured by King Rāmarāja, was also known as Rāmarāja Bhūshaṇa Bhaṭṭumūrti. He adorned the court of King Rāmarāja, the son-in-law of Kṛishṇadeva Rāya (q.v.). He had a long and distinguished literary career and served his apprenticeship under Peddana (q.v.) and keenly followed the literary career of Piṅgali Sūranna (q.v.). His *Hariśchandra-Nalōpākhyānam* is a double entendre in which he tells the adventures of Nala and sufferings of Hariśchandra. *Narasa-bhūpālīyam*, a treatise on rhetoric in verse, is claimed to have been written by him in close imitation of Vidyānāth's *Pratāparudrīya* and is dedicated to Toraganṭi Narasarāju, the nephew of King Rāmarāja. His greatest work, *Vasucharitra* (q.v.) is counted among the five great kāvyas in Telugu. See *Vasucharitra*.

Being himself a great and accomplished musician, his verse is charged with symphony and cadence.

BHAUTIKA-ŚĀSTRAMU. See *Narasiṁham, N*.

BHĀVANĀRĀYAṆA, CHILLARA. See *Chillara Bhāvanārāyaṇa*.

BHĪMA KAVI, VĒMULAVĀḌA. Poet. There is much uncertainty about the time, life and works of Bhīma Kavi, who has become a centre of many myths and miracles. The poet has been variously dated in the 12th, 13th, 14th, 15th and 16th centuries A.D. Śrīnātha (q.v.) places him even before the Kavitraya (i.e., Nannya, Tikkanna and Eṛṛāpragaḍa; qq.v.). Apart from the fact that he was a great devotee of Śiva, nothing is known of him. Five or six books are attributed to him. They are: (1) *Rāghava Pāṇḍavīya* (giving the story of both the *Rāmāyaṇa* and *Mahābhārata* together in a double meaning verse; no longer extant). This book was lost and became a mere memory, even by the time of Piṅgali Sūranna (q.v.). (2) *Kavi Jñānāśraya* (on prosody in verse); it is said to be the work of a Jain Rechana; (3) and (4) *Śatakanṭa Rāmāyaṇa* and *Nṛisiṁha Purāṇa* are not available and are known only by illustrative stanzas given in anthologies. (5) *Vāsava Purāṇa*. It is highly doubtful if the poet ever composed this work as there is a Sanskrit work of the same name associated with his name. (6) *Bhīmeśvara Purāṇa*. It relates to the legends of the shrine of Bhīmeśvara at Dākshārāma. There are only stray verses of his in some later anthologies, but none of his works has been preserved to posterity.

BHĪMANNA, BOYI (1911-). Poet and dramatist, whose chief works are: *Madhubālā Dīpāvali* (a collection of minor poems), *Bhīmanna Kāvya Kusumālu* (poetical collection) and *Rāga Vāsishṭham*, a drama, which indicates the status of Harijans in ancient India and the liberal attitude of the Rishis; the drama depicts how Arundhati, wife of Vasishṭha, though of a family of outcastes, had won pre-eminence through her devotion and virtue. His *Paḍipōtunna Aḍḍugoḍalu* is an interesting one-act play on the status of Harijans in the Vedic period, their subsequent fall and rise in these days.

BHĪMEŚVARA PURĀṆAM. See *Śrīnātha*.

BHŌGARĀJU NĀRĀYAṆA MŪRTI. See *Nārāyaṇa Mūrti, Bhogarāju*.

BHOGINĪ DANḌAKAM. See *Pōtana*.

BHŌJA DĀSU (fl. 17th cent.?). Poet, whose folk-songs are heard all over Andhra.

BHOJARĀJĪYAM. See *Anantāmātya.*

BHUJANGA RĀO, RĀJĀ MANTRIPRAGAḌA (1876-1941). Scholar and poet, a landlord, and a patron of learning, who helped Nandirāju Chalapati Rāo in establishing the Manjuvāṇī Press and bringing forth the monthly Telugu journal 'Gṛihalakshmī'. Author of several books, some of which relate to Christianty, he wrote in collaboration with P. Chenchayya, a treatise in English: *A History of Telugu Literature* (1928), which was published in the 'Heritage of Indian Series''. He also published in Telugu a book of *Mōhalēkhāvalī* (Love Letters; 1904). which reveals the author's refinement and scholarship; it consists of two parts: the first part containing 50 letters relating to the heroes and heroines, as between Nala and Damayanti, Kṛishṇa and Satyabhāmā, Kṛishṇa and Rādhā and the second part containing letters relating to the present-day lovers. He also tr. Shakespeare's *As You Like It* under the title *Chārumatī Pariṇayamu* (1917).

BHUMAIAH, A. Scholar, who in 1981 has published a critical work on the works of the late Nayani Subbā Rāo.

BHUPĀLA, BADDE. See *Baddena.*

BHUPĀLUDU, TUPĀKULA ANANTA. See *Tupākula Ananta Bhūpāluḍu.*

BHŪPATI LAKSHMĪ NĀRĀYAṆA RĀO. See *Lakshmī Nārāyaṇa Rāo, Bhūpati.*

BHŪSHAṆA, RĀMARĀJA. See *Bhaṭṭumūrti.*

BHŪTAYYA, MĀTRU. See *Mātru Bhūtayya.*

BĪNĀ DEVĪ (1935-). Modern fiction writer, whose original name is B.V. Narasinga Rāo. His masterpiece, a novel, is *Hang Me Quick*. His novels have an air of freshness about them. He has also written short stories. His stories usually end with a sting, creating an indelible impression on the reader. His chief short stories are: "Thanks for P.M." (P.M.—Post-mortem), "Ḍabbu" (Money) and "Toḍimilēni Puvvu" (A Flower Without Stalk). He won the Andhra Pradesh Sahitya Akademi Award for 1972, which was received by his wife Sundaramma on his behalf.

BLOCH, JULES (1880-1953). French Indologist, whose chief works are: *The Grammatical Structure of Dravidian Languages* (tr. from French; 1954), *Langues Dravidiennes* (Paris, 1924), *Structure Grammaticale des Langues Dravidiennes* (Paris, 1946), reviewed by M.B. Emeneau in 'Language' (July 1948).

BOBBILI PĀṬA. Ballad, which describes the battle fought in 1757 between the Rājā of Bobbili, Raṅga Rāo, and the French General Bussy, helped by the Rājā of Vijayanagaram, Vijaya Rāmarāju. The original version of the ballad was composed by Peddāda Mallēsam, son of Peddāda Nagēsam. The number of soldiers mentioned in the ballad has been highly exaggerated. The ballad might have been composed in the latter half of the 18th century.

BOMMAKANTI ŚRĪNIVĀSACHĀRYULU. See *Śrīnivāsāchāryulu, Bommakanti.*

BOMONIREḌḌIPALLI SŪRYA RĀO. See *Sūrya Rāo, Bomonireḍḍipalli.*

BORRAIAH, KĀVALI VENKAṬA (1776-1803). Scholar, who was an assistant to Colonel Colin Mackenzie (1753-1821), whose services to Telugu literature are praiseworthy. Borraiah collected cart-loads of material—1,568 books relating to Telugu, Sanskrit, Kannada, Tamil, Malayalam, Oriya, Maharashtri, Hindi, Parsi, Arabic and Burmese languages; 2070 local records, 8,076 inscriptions, 6,218 coins, 79 illustrations of old buildings, 2,630 pictures of sculpture, etc., 106 idols, statues, etc. and 40 relics of old ruins. Borraiah died at a young age of 27 and the Government of India purchased the materials he had collected from his wife those days for £ 10,000. In 1836, the Rev. William Taylor, who was appointed to examine and classify them prepared a descriptive catalogue of about 570 pages.

BŌYI BHĪMANNA. See *Bhīmanna Bōyi.*

BRAHMĀṆḌA PURĀṆA (Telugu Version). See *Janamañchi Śeshādri Śarmā.*

BRINDAM, SAHITĀBANDHU. See *Sahitābandhu Brindam.*

BROWN, CHARLES PHILIP (1798-1884). Foreign Telugu scholar, who was born in Calcutta, where his father was employed in a Church. He had his early education in India; at the age of fourteen he was sent to England for University education. On his return after 3 years, he was employed as a civil servant and was posted in Āndhra. For nearly 38 years, he mainly lived in Āndhra, where he started learning Telugu for his administrative work. Even as a Judicial Officer, he conducted the proceedings in Telugu. Gradually, he acquianted himself with Telugu literature, prosody and grammar. In 1835, he went to the India Office Library in London and for 3 years examined all the Telugu manuscripts in the Library. On returning to India, he published several of these manuscripts and got new manuscripts prepared of those that had not been published. Also edited by him in 48 volumes are documents relating to the regional history of the Āndhra country, inscriptions, etc. He was the first to translate the poems of the Telugu poet, Vēmana into English and the *Bible* into Telugu. Well-versed in Persian also, he was for some time the official translator to the Government of India. The Madras Library of Oriental Manuscripts contains the collection of Telugu manuscripts made by him. In 1855, he went to London and was appointed Professor of Telugu in London University. He was decidedly the most important foreign scholar of Telugu during the 19th cenrury.

Besides the above, his main works are: *Telugu-English Dictionary*, *English-Telugu Dictionary* (1852), *Telugu Grammar*, *Telugu Reader*, *Analysis of the Words in First Chapter of the Telugu Reader* and *Dialogues in Telugu and English.* His *Telugu-English Dictionary* is a very valuable dictionary, because it contains the idiomatic use of words, which is not so exhaustively presented in any other lexicon present or past; it has recently been reprinted by several organizations. He ed. the well-known Telugu poems: *Manu Charitram* and *Vasu Charitram* (qq.v.) and got them published. He also encouraged prose literature in Telugu. He collected, edited and published the stories of Tātāchāri of the time of Kṛishṇadeva Rāya (q.v.). He had preserved hundreds of letters written to him by his own Telugu Pandits as also members of the public, with whom he came in contact in the course of his official duties. His biography has been written by Kottapalli Vīrabhadra Rāo (1963), while Challa Rādhākṛishṇa Śarmā has authored *C.P. Brown's Contribution to Literature* (1975). Bangōre has unearthed and published Brown's letters, etc.

BROWN, GEORGE WILLIAM (d. 1933). American Indologist, who was the author of "Possibility of Connection between Mitanni and the Dravidian Languages" (*Journal of the American Oriental Society,*

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December 1930).

BROWN, WILLIAM. Foreign Telugu scholar, who in 1818 published ashort Telugu-English Lexicon: *Vocabulary of Gentoo and English.* As this was published 30 years prior to the publication of *Āndhra-Dīpikā* (q.v.), this came to be mentioned as the first lexicon of the modern type. This is the first of the lexicons with meanings in English opposite to the Telugu words arranged in the alphabetical order. This work has been reprinted in 1953 with a lengthy introductory essay by G.V. Sītāpati, in which he traced the evolution of lexicons in Sanskrit and Telugu. Brown also pub. *Grammar of the Gentoo Language* (1817).

BUCHCHI BĀBU. See *Venkaṭa Subbā Rāo, Śivarāju.*

BUCHCHI SUNDARA RĀMA ŚĀSTRĪ (1895-1950). Poet, whose chief poems are *Pañchavaṭī* (on the place, where Rāma spent the period of his banishment in the company of Sītā and Lakshmaṇa), *Śabarī* (based on the *Rāmāyaṇa*), *Brindāvanam*, *Satī Smṛiti* (an elegy on the death of his wife) and *Mṛityuñjaya Śatakam.* He was also a gifted composer of nationalistic songs and could sing them most melodiously.

BUDARĀJU RĀDHĀKṚISHṆA. See *Rādhākṛishṇa, Budarāju.*

BUDDHA CHARITRA. See *Divakarla Tirupati Śāstrī.*

BULUSU PAPAYYA ŚĀSTRĪ. See *Papayya Śāstri, Bulusu.*

BULUSU, VENKAṬA RAMAṆAYYA. See *Venkaṭa Ramaṇayya, Bulusu.*

BŪRGULA RĀMAKṚISHṆA RĀO. See *Rāmakṛishṇa Rāo, Būrgula.*

BURGULA RAṄGANĀTHA RĀO. See *Raṅganātha Rāo, Burgula.*

BURNELL, ARTHUR COKE (1840-1882). British Indologist, who was the author of *Elements of South-Indian Paleography, from the Fourth to the Seventeenth Century A.D.* (enlarged ed., 1968).

BURRA KAMALĀ DEVI. See *Kamalā Devi, Burra.*

BURRA SATYANĀRĀYAṆA. See *Satyanārāyaṇa, Burra.*

BURRĀ ŚESHAGIRI RĀO. See *Śeshagiri Rāo, Burrā.*

BURROW, THOMAS. British Indologist, whose chief works are: *Collected Papers on Dravidian Linguistics* (Annamalai University, 1968), *Dravidian Studies Pts. II-VII* (Printed in the *Bulletin of the School of Oriental and African Studies*, London, 1943-48), and with Murray Barnson Emeneau: *A Dravidian Etymological Dictionary* (1961, rev. edition since printed).

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CALDWELL, ROBERT (1814-1891). British Indologist, whose chief work is: *A Comparative Study of the Dravidian or S. Indian Family of Languages* (London, 1856; 2nd ed. 1875, 3rd 1913; reprint 1956, 1961).

CAMPBELL, A.D. (1760-1840). Foreign scholar, who published a Telugu lexicon with words arranged in Telugu alphabetical order. He also wrote a Telugu Grammar.

CAREY. Foreign Telugu scholar, who authored *Telugu Grammar* (1817). He believed that 'Sanskrit is the immediate parent of the Mahratta, the Orissa, the Telenga, the Carnatic, the Gujarat and the Malabar and Tamil Languages', a view since discredited in the case of Dravidian languages.

CARR, CAPTAIN. Foreign Telugu scholar, who arranged Telugu proverbs according to the alphabetical order of the first words (1869), and provided an English translation of the same.

CHADALAVĀDA MALLANA. Poet, who in 1580 composed *Vipranārāyaṇa Charitra*. The end rhymes are apt and entertaining. He also authored *Rukmāṅgada Charitra*.

CHĀGANṬI ŚESHAYYA. See *Śēshayya, Chāganṭi*.

CHĀGANṬI SŌMAYĀJULU (1915-). Pen name "Chāsō". Writer, who is noted for his short stories, though his early works are poems like *Dharmakshetramu* (1941), *Rātiri*, and *Bratuku* (1944). *Chāsōkathalu* (1968), a compilation of his short stories is famous for simplicity of expression and straightforwardness. His playlet *Merugu* (1957) was an award winner. He is the President of A.P. Progressive Writers Association. Most of his stories were translated into Hindi, Russian, Marathi, Kannada and Malayalam languages.

CHAITANYA BHĀRATĪ. Scholar, whose *Mahāsaṅkalpam* (1975) is a collection of poems of the period 1947-75. It has been pub. with an exhaustive note on the new dimensions in modern poetry.

CHAKRAPĀṆI (1908-78). Writer, whose original name was A.V. Subbā Rāo. He ed. the Telugu edition of "Chandāmāmā". He also translated novels of Śarat Chandra Chatterjee and others from original Bengali into Telugu and wrote original short stories in Telugu. His important short stories are:

'Pātamaṅgali' (An Old Barber) and 'Aham Brahmāsmi' (I am Brahma). He was a film producer also.

CHAKRAVARTI, ŚRĪNIVĀSA. See *Śrīnivāsa Chakravarti*.

CHALAM. See *Venkaṭachalam, Guḍipāṭi*.

CHALAPATI RĀO, NANDIRĀJU (1873-1960). Poet and scholar, who was for many years editor of "Gṛihalakshmī". His *Maṅgaḷagiri Māhātmyam*, relating to the glory of the sanctuary at Maṅgaḷagiri near Vijayawada is almost of the type of classical poetry, but it exhibits modern ideas and ideals. He also collected some songs known as *Strīla Pātalu*—songs relating to women composed either by women or by men for them. The Āndhra Sārasvata Parishad of Hyderabad published *Strīla Pātalu* and *Pallepātalu* in two short volumes. He pub. a refined version of the pilgrim stories, *Kāśīmajilī Kathālu*, attributing their authorship to an *avadhūta*. He also arranged Telugu proverbs according to the alphabetical order of the first words (1940).

CHALLA RĀDHĀKṚISHṆA ŚARMĀ. See *Śarmā, Challa Rādhākṛishṇa*.

CHĀMARTI KANAKAIAH 'KANAKPRAVĀSI'. Author of *Āndhraratna Duggirala Gopāla Kṛishṇaiah* (1968). Gopālakṛishṇaiah (1889-1928), who was introduced to Mahatma Gandhi in London by Ananda K. Commaraswamy, came to India and handled the no-tax movement in Chirala-Perala in the Andhra Pradesh. He was awarded the title of "Āndhra Ratna" by the Andhra people.

CHAṆḌIDĀSU, VAḌḌERA. Modern writer, who is known for his novel *Hima Jvāla*, which has been written in the stream-of-consciousness technique. His other novel of this type is *Anukshanikam*.

CHANDRALEKHĀ VILĀPAM. See *Jagga Kavi,Kūchimañchi*.

CHANDRAMAULI ŚARMĀ, AKKIRĀJU (fl. 20th cent.). Poet, whose *Svayam Prakāśa Prabodham* is a lengthy poem in easy classical style with themes of devotion and philosophical interest.

CHANDRAMAULI ŚĀSTRĪ, BALLAMKONḌA (1918-73). Poet and a scholar of Telugu and Sanskrit. His short poems are: *Jvālā Tōraṇam*, *Ushā Śri*, *Jñānabhikshā*, etc. He also produced literature for children, e.g., *Chiruganṭalu* (Little Bells). His *Ritu Pavanam*, a poem, received A.P. Sahitya Akademi award in 1973.

CHANDRAŚEKHARA RĀO, JAMPANA. Modern writer, whose novels are quite popular as light entertainment.

CHANDRAŚEKHARA RĀO, MADDUKURI (fl. early 20th cent.). Scholar, whose *Āndhra Sāhitya Punarvikāsam* deals with some modern trends of literature.

CHANDRAŚEKHARA RĀO, VIDIYALA. Modern writer of Telangana, who has authored good playlets.

CHANDRAŚEKHARAM, VĒLŪRI (1896-1964). Dramatist, whose *Kañchanamālā* (q.v.) is a unique tragedy based on the Greek model.

CHANDRIKĀ PARIṆAYAM. See *Elakuchi Bālasarasvatī, Surabhi Mādhavarāyalu*.

CHANDURI RAMĀ DEVĪ. See *Ramā Devī, Chanduri*.

CHARIGONḌA DHARMANNA (fl. 16th cent.). Poet, who composed *Chitrabhāratamu*, a kāvya in 8 *Āśvāsas*. He was a Śatāvadhānī also. Son of Timmayāmātya, he was a Niyogi Brahmin.

CHARLA NĀRĀYAṆA ŚĀSTRĪ (1881-1932). Scholar, who in easy Telugu verse, was the author of *Nārāyaṇīya Āndhra Vyākaraṇam*, which is based on traditional grammar. It also provided for forms of later development.

CHATTERJI, SUNITI KUMAR (1890-1977). Author of *Dravidian: a Course af Three Lectures on Dravidian Origins and on Modern Dravidian Literature* (Annamalai University, 1965).

CHATURVEDULU NARASIṀHA ŚĀSTRY. See *Amarēndra*.

CHAUḌAPPA, KAVI. Poet of Madhura, who paid visits to the court of Raghunātha Nāyaka (1600-31). He composed *Chauḍappa Śatakam* or *Kavi Chauḍappa Śatakam*, where the poet addresses himself. His other work is *Chauḍappa Sīsālu*, only 30 in number. He was notorious for his obscenity while preaching morals at the same time.

CHAUḌAPPA ŚATAKAM. See *Chauḍappa, Kavi*.

CHAUḌAPPA SĪSAPADYAMULA KŌŚAMU. Telugu lexicon in verse (1619-37), written by Chauḍappa; it was composed in a native metre called *Sisamu*.

CHAUDARI, PURUSHOTTAMA. See *Purushottama Chaudari*.

CHAUDHARI, SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa Chaudhari, Kotta*.

CHĀVALI BANGĀRAMMA. See *Bangāramma, Chāvali*.

CHEBROLU SARASVATĪ DEVĪ. See *Sarasvatī Devī Chebrolu*.

CHEDALAVADA PICHCHAYYA. Modern writer, who is known for his drama *Pratīkshā*, a social play in which there is a conflct of ideals between the more advanced and the less advanced persons of the present age.

CHELIKĀNI CHELLĀYAMMA (fl. second half of 19th cent.). Poetess, who was the author of the *Pārthāsārathī Śataka* and the *Jānakī Śataka*.

CHELIYALI KAṬṬĀ (The Seashore). Novel (1942) by Viśvanātha Satya Nārāyaṇa (q.v.), which depicts conflict between Indian and Western ideologies.

Sītārāmayya, a 45-year old widower, marries a young girl, Ratnāvalī by name. His younger brother, Raṅgārāo, educated on western lines, influences Ratnāvalī by his ideas and establishes illicit relations with her. Finally both of them run away to Madras. After some time, Ratnāvalī realizes her folly and returns to her husband, who forgives her. Almost at the same time, a huge sea-wave lifts Ratnāvalī and she sleeps in the lap of sea for ever. The author seems to suggest that love between man and woman can be sustained within the bonds of social limitations.

CHEḶḶAPIḶḶA VENKAṬA ŚĀSTRĪ. See *Divākarla Tirupati Śāstri*.

CHELLĀYAMMA, CHELIKĀNI. See *Chelikāni Chellāyamma*.

CHEMAKŪRA VENKAṬAKAVI (1590-1650). Also called Vēnkaṭarāju and Vēnkaṭapati. Poet of the court of Tanjore King Raghunātha Nāyaka (1575-1633). He was the author of two *Prabandhas*: *Vijayavilāsamu* (one of the great kāvyas in Telugu) and *Śārṅgadhara Charitramu* (qq.v.). 'The polish of the language, the delicacy of sentiment, and the melody of verse combine in this poet as in no other. His style is so uniquely his own that a new name had to be coined to express its quality and it was called after his surname, 'Chēmakūrapāka' —Chēmakūra being also the succulent

Indian curry'. Some of the poet's verses are frequently recited even today by lovers of poetry in the Telugu country.

CHENCHAIAH, DARSI. See *Darsi Chenchaiah.*

CHENDŪR, MĀLATĪ. See *Mālatī Chendūr.*

CHEṄGALVA KĀḶA KAVI. Poet, who started his literary career in the court of Raghunātha Nāyaka (r. 1575-1633) and attained culmination in the court of Vijaya Rāghava Nāyaka (r. 1633-73). He composed in 1633 the *Rājagopāla Vilāsamu*, which describes Kṛishṇa's marriage with eight *rānis*. These eight queens are the eight types of Nāyikās. The poem is in five contos containing in all 454 verses. The poet is also popular with the name of Kālayya. In poetic art, he is considered equal with Nannaya and Śrīnātha (qq.v.).

CHENNĀPRAGAḌA BHĀNUMŪRTI (1869-1945). Scholar, whose *Bhārata Dharma Darśanam* (A Vision of India's Dharma; 1910) inspired the younger generation of Telugu writers. He also tr. Shakespeare's *King Lear* into Telugu. A nationalist and an orater, he was among the top brass of Congress leaders.

CHENNAIAN, G. Modern scholar, who has made an informative study of the life and work of D.V. Kṛishṇa Śāstrī.

CHERUKUPALLI JAMADAGNI ŚARMĀ. See *Jamadagni Śarmā, Cherukupalli.*

CHEṬṬI, GOPĀLA KṚISHṆAMMA NARAHARI. See *Gopāla Kṛishṇamma Cheṭṭi, Narahari.*

CHEṬṬI LAKSHMĪ NARASIṀHAM. See *Lakshmī Narasiṁham, Cheṭṭi.*

CHHAḌALUVĀḌA MALLAYA. See *Sāraṅgu Tammayya.*

CHHANDŌDARPAṆAMU. See *Anantāmātya.*

CHIDAMBARAM PILLAI, P. Author of *Dravidian and Aryan* (Nagercoil, 1936).

CHĪDEḶḶA RĀMAKAVI. See *Kṛishṇa Śatakamu.*

CHILAKAMARTI LAKSHMĪNARASIṀHAM. See *Lakshmīnarasiṁham Pantulu, Chilakamarti.*

CHILLARA BHĀVANĀRĀYAṆA. Modern dramatist, whose dramas: *Uppena*, *Pariṇāmam*, *Pichchivāḍu* and *Kālajivi* are frequently enacted by the Nava Kalā Samiti of Hyderabad.

CHILLARIGE ŚRĪNIVĀSA RĀO. See *Śrīnivāsa Rāo, Chillarige.*

CHILUKURI NĀRĀYAṆA RĀO. See *Nārāyaṇa Rāo, Chilūkuri.*

CHILUKŪRI PĀPAYYA ŚĀSTRI (1911-). Scholar, who has pub. articles on Telugu grammar and prosody, like *Śrīnātha Kavitā Samīkshā* (1956), *Śrīnāthaḍu Śringāriyā's Reḍḍirājula-charitramu*, *Kākatiya-charitramu*, *Āndhra Lakshaṇa Sāramu*, *etc.* He also authored some poems like *Udayasundari* (1949), *Padmāvati* (1950), *Vijayavihāramu* (1950), etc.

CHILŪKURI VĪRABHADRA RĀO. See *Vīrabhadra Rāo, Chilūkuri.*

CHIMMAPŪḌI AMAREŚVARA (fl. 14th cent.). Author of *Vikramasēnamu*, of which only 54 verses are available. The work celebrates the victories of the famous King Vikrama of Ujjain. He was appaluded by eminent writers like Śrīnātha, etc. As a matter of fact, the poet held a place equal to that of the *Kavitraya* (see *Nannaya*). It is said that there were four poets (*Kavi Chatushṭa*) including this poet and the three translators of the *Bhārata*.

CHINA SITĀRĀMA SVĀMI ŚĀSTRĪ, VAJJHALA (1878-1964). Great Telugu and Sanskrit scholar, who was an authority on traditional Telugu grammars. He pub. two voluminous books on Telugu grammar, known as *Āndhra Vyākaraṇa Saṁhitā Sarvasvamu* (1951-52), which incorporates all the Telugu grammars of the past. His *Chintāmaṇi Vishaya Pariśōdhanamu* (1931), *Vaiyākaraṇa Pārijātamu* (1937), *Bālavyākaraṇōddyōtamu* and prefaces to *Bālasarastiyamu* and *Adharvana-kārikāvaḷi* are outstanding works in the field. His *Drāviḍa-bhāshā-Pariśīlanamu* (2 vols., 1955) carved out for him a respectable place among Dravidian scholars. His *Vasucharitra Vimarśanamu* (1915) is a classic in literary and textual criticism.

CHINA TIRUMALĀCHĀRYA, TAḶḶAPĀKA (1495-1553). Poet and son of Peda Tirumalāchārya (q.v.), he translated the *Sankīrtana-lakshaṇa* of his grandfather, Annamāchārya (q.v.), and also wrote *Śriṅgāra Saṅkirtanalu* and *Ashṭa-bhāshā-daṇḍakamu*.

CHINNANNA, TĀLLAPĀKA. See *Tāllapāka Chinnanna*.

CHINNAYA SŪRI, PARAVASTU (1809-62). Scholar, who was appointed a Pandit of the Presidency College, Madras. Through his influence with the Government, he succeeded in introducing the *kāvya* style even for composition writing in schools and colleges, from the earliest stage of education in the primary schools. He is considered responsible for the development of artificial Telugu prose.

He was the author of several works relating to Telugu grammar; a commentary on *Āndhra Śabda Chintāmaṇi* composed in Sanskrit, *Padyāndhra Vyākaraṇamu* (1840), a grammar in Telugu verse, *Āndhra Śabdānuśāsanam* (1844) and *Bāla Vyākaraṇamu* (1858). The Sāhitya Parishat at Kakinada obtained a manuscript copy of his Telugu dictionary *Chinnaya Sūrī Nighanṭuvu* and made use of it in preparing the *Sūryarāyāndhra Nighaṇṭuvu*. His two books in prose are: *Mitrabhedamu* and *Mitralābhamu* under the caption of *Nītichandrikā* (1853, 1st edition). These were the Telugu versions of the first two parts of *Pañchatantra*. Though composed in artificial prose style, these two books have been prescribed as text-books even today. The author had a following and his style of writing was adopted by writers, with varying success, till the time of Vīrēśalingam Pantulu. His *Bāla Vyākaraṇamu* is an authoritative traditional grammar to this day. He also gave a standard form and shape to idiomatic Telugu prose. His epitome of *Hindū Dhrama Śāstramu* was, however, composed in an easy prose. His *Bāla Vyākaraṇamu* was written in *Sūtras*, requiring the help of commentaries. A few years before his death, he wrote his *Svacharitram* (autobiography).

CHINNI KṚISHṆA ŚARMĀ, DEVARAKOṆḌA (b. 1920). Modern writer, whose *Vijayi*, a novelette, illustrates the careers of two brothers born of the same parents, but who may differ in character. He translated *Kathāsaritsāgaram* from Sanskrit and Mahātmā Gāndhī from English (the original being Vincent Sheen's work). He wrote *Nētāji-bhāratam* (1955) and *Dakshiṇa-bhārata Charitramu*, etc. His drama *Bhakta Tyāgarāju* (1938) was popular.

CHINTĀ DĪKSHITULU (1891-1960). "Penname Maruti". Short story writer, whose chief story collections are: *Ekādaśī* (1925; 11 short stories), *Dīkshutula Kathalu* (Stories of Dīkshitulu), *Vaṭi Rāo Kathālu*

(1946) and *Hāsya Kathālu* (Stories of fun and frolic, 1945). His *Lakka Piḍatalu* (collection of short poems for children, 1937) and *Lilā Sundarī* (1958), a fairy tale on the model of "Alice in Wonderland" are very popular among children. He was the first to write stories for children. He composed in the ballad style a humorous tale named *Hanumantuni Tōka* (The Tail of Hanumān; 1955). He weaved tales around girls named Sūri, Sīti and Venki. He wrote a series of Readers for children. His *Rājagiri Rāju* (1913), a novel, is an adaptation of *Count de Monte-Cristo* of Alexander Dumas. The story of his 'Śilāpratimā' (Rock Idol) illustrates the spirit of self-sacrifice of a man, who offered himself for the customary human sacrifice required in olden days when a castle or a palace was built. Even more admirable was the sacrifice of his wife, who after worshipping and garlanding her husband before his sacrifice, stood at the edge of the foundation pit and was transformed into a statue of stone. He is also remembered for his creation of a sophisticated modern woman, Vaṭi Rāo, a ladies club member, through whom he satarizes the blind aping of western culture by some Telugu women. He wrote as well a work in Telugu on the theory of evolution. As a dramatist, his playlets are *Śabari* (1931), *Rēṇukā* and *Śarmishṭhā*, which are based on the ancient classics and Purāṇas. He also wrote a detective novel, *Chitra Rēkhalu* (1912).

CHINTALAPALLI VĪRARĀGHAVA KAVI. See *Vīrarāghava Kavi, Chintalapalli.*

CHINTALAPŪDI ELLANĀRYA (1510-60). Poet, who was considered one of the *Ashṭa-diggajas* by some scholars among the court-poets patronized by Kṛishṇadēva Rāya (1509-30;q.v.). He was the author of two poems: *Rādhāmādhavam* of five cantos, which is more popular, and *Tārakabrahma-rājīyam*, only four cantos of which have been preserved. *Rādhāmādhavam* was of a very high poetic merit and it is said that it attracted Kṛishṇadeva Rāya, who used to call him Rādhāmādhava Kavi, instead of Ellanārya. His second work is a philosophical poem, which is also regarded as a good classic. The poet is appreciated for his poetical talent as also for melodious expression.

CHIRANJĪVI, NĀRLA. See *Nārla Chiranjīvi.*

CHIRANTANĀNANDA SVĀMĪ (1906-). Writer, whose *Śrī Rāmakṛishṇa Paramahaṁsa Jīvita Charitra* (1956) is an inspiring biography, which received the Sahitya Akademi award in 1958. He also authored a biography of Svāmī Vivēkānanda (1939), in a lucid style. He wrote several works relating to the activities of the Ramakrishna Mission.

CHITRA KAVI SIṄGARĀRYA (fl. *c.* 1700). Poet, who composed the *Bilhaṇīyam*, a kāvya, based on the Sanskrit original and dedicated it to Rāmachandra.

CHITRAVARAPU VENKAṬA NARASIṀHA RĀO. See *Vēnkaṭa Narasiṁha Rāo, Chitravarapu.*

CHITTAREḌḌI SŪRYAKUMĀRI. See *Sūryakumāri, Chittareḍḍi.*

CHIVARIKI MIGILEDI (What Remains in the End). Novel by Buchchi Bābu (q.v.), which, begun in 1943, was completed in 1952. Having objectivity and presentation of a Somerset Maugham novel, the author calls the novel as "the life-sketch of a few young men and women in between the two World Wars". Dayānidhi, the hero, faces several problems in life, yet he is sustained by the belief that his mother is a goddess, a flawless woman. But when he learns that she is a strumpet, his faith is shattered and an Oedipus complex haunts him. It is due to this feeling that he is unable to enjoy the company of four female characters in the book—Kömali, Amṛitam, Suśila and Indira—who are the symbols of physical charm, mercy, sympathy and delicacy. The novel opens with the death of Dayānidhi's mother and ends by showing him as a mature man, who has risen above all sexual urges. According to the author, Man is in no need of religion, God or politics—he only craves for mercy, however, little it may be.

CHOḌA, NANNE (NANNI). See *Nanne (Nanni) Choḍa.*

CHOKKANĀTHA, VIJAYARAṄGA. See *Vijayaraṅga Chokkanātha.*

CHOKKANĀTHA CHARITRA. See *Pachchakappurapu Tiruveṅgala Kavi.*

CHOUDHARY, BHĀSKARA. See *Bhāskara Choudhary, B.*

CHUNḌŪRI RAṄGANĀYAKULU CHEṬṬI. See *Raṅganāyakulu Cheṭṭi, Chunḍūri.*

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DAGGUPALLI ḌUGGANA (fl. 15th cent.). A disciple and brother-in-law of Śrīnātha (q.v.) and author of *Nāchikētōpākhyāna*, who took the story from the *Kaṭhopanishad* and "Ānuśāsanika-parva" of the *Mahābhārata*.

DAIVAJÑA MAṆI, MUTYA SUBBARĀYA (fl. 20th cent.). Poet, whose *Niśśrēyasānandam* is a didactic poem with poetic beauties with fine sentiments. His other poems of similar nature are: *Saṁvardhanam*, *Bhaktitatva Laharī* and *Hitaishiṇi*.

DAKSHIṆĀMURTHY, PŌRANKI (1935-). Novelist, whose *Velugu Vennela Gōdāvarī* (Moonlit Gōdāvarī, 1962) has moving descriptions of the Gōdāvarī in all its shades and splendour as well as of some unexpected situations in life. He has written in the dialects of three regions of Āndhra Pradesh *Mutyāla Pandiri* (1968) and makes an attempt at capturing the atmosphere of rural Telangana. *Rangavalli* (1979) is another of his good novels.

DAKSHIṆĀMŪRTI ŚĀSTRĪ, P. (1830-1900?). Writer, who wrote a critical essay on Pingali Suranna in 1893; it was read before a meeting of the "Andra Bhashābhiranjani Samājam" of the Christian College, Madras.

DĀMARĀJU PUṆḌARĪKĀKSHUDU. See *Puṇḍarīkākshuḍu, Dāmarāju*.

DĀMERLA VEṄGALA NĀYAKA (fl. middle of 17th cent.). Poet, who composed *Kṛishṇa-charitra* and *Bahulāśva-charitra*; the second poem has been dedicated to Lord Rāma. In *Bahulāśva-charitra*, Kṛishṇa goes to the house of Bahulāśva for a feast; the pangs of separation experienced by the Gōpikās during Kṛishṇa's absence are vividly described in this work. The poet, a great scholar in both Sanskrit and Telugu, felt that none but Kālidāsa and his ilk were his equals in the art of poetry.

DARSI CHENCHAIAH (1890- ?). Author of *Nā Divya Smrutulu* (*My Divine Memories*, 1951). His *Nēnū-nā dēśam* (1952) is an outstanding account of a revolutionary's view of his country in bondage. He was a congressman till 1935 but joined Gadar Party and had undergone several jail terms. His *Marapurāni Annapūrṇā* (1932) was a vivid account of the sacrifices made by his wife.

DAŚAKŪMĀRACHARITA (Telugu version). See *Mūlaghaṭika Kētana*.

DĀŚARATHĪ KṚISHṆAMĀCHĀRYA (1926-). Progressive poet from Telangana, who is a significant modern poet.

Imprisoned during the struggle against the autocracy of the Nizam for his participation in the movement, he composed poems in prison collected under the anthology *Agnidhārā* (1948). He escaped from prison and inspired many an activist with his rousing poems. From the traditional metric verse, he turned to free verse as also to the 'gēya' form. *Kavitā Pushpakam* (1966) is his anthology of poems in this style. *Timiraṁtō Samaram* (1973), and *Ālōchanā Lōchanālu* (1975) also belong to the same group. His other collections of poems are: *Rudra Vīṇā* (1949), *Amṛitābhisēkam* and *Mahāndhrōdayam* (1955). He also tr. Ghalīb into Telugu (1961) and introduced 'Ghazal' and 'Rubāyī' forms into Telugu poetry. He has received State and Central Sahitya Akademi awards and was the poet-laureate of Andhra Pradesh. He has also written songs for films, which have become quite popular. He has authored several dramas. He has presented in a series of articles a vivid picture of his trip to America and Europe under the title 'Vipulā Cha Prithvī' (Wide is the World).

Dāśarathi's *Vyāsa-pīṭham* (1985) is a mixed bag of essays, some on literature and others on his experiences in America and Malayasia.

DĀŚARATHI RAṄGĀCHĀRYA (1930-). Novelist, whose works chronicle Telangana life during and after Nizam's rule. His novels have a host of characters and racy narration. His period novels are: *Chillara Devuḷḷu* (Sundry Gods), *Mōdugu Pūlu* (Variety of Red Flowers) and *Jānapadam* (Rural Regions). His short story collection is *Nalla Nāgu* (1979).

DĀŚARATHI ŚATAKAM. See *Kancherla Gōpanna.*

DĀSARI LAKSHMAṆA SWAMY. See *Lakshmaṇa Swamy, Dāsari.*

DĀSU, BHOJA. See *Bhoja Dāsu.*

DĀSU ŚRĪRĀMULU (1846-1908). Poet, who was a great scholar both of Telugu and Sanskrit. He was a prodigy of learning for in the 11th year, he composed *Sātrajitāvilāsam* as a *Yakshagāna* and the following year *Sōmaliṅgeśvara-Śatakam*. He tr. into Telugu several Sanskrit dramas, viz., *Ratnāvalī* of Harsha, *Uttara-Rāmacharitra* and *Mālatī-Mādhavam* of Bhavabhūti, and *Abhijñāna Śākuntalam* of Kālidāsa. His tr. of *Dēvibhāgavatam* (1908) is the type of an epic poem among Telugu classics. His *Telugunāḍu* (region) is a poem depicting the several dialects of the Brahmin communities. As he was a versatile genius, well-versed in *tarka*, *dharma*, *sangīta*, *Abhinaya-śāstras*, he composed many *padams* and *Jāvaḷis* (songs full of erotic sentiments) which the dancing girls or Eluru learnt from him and sang with *abhinayam* at public parties and in the temples.

DATTĀTREYA YŌGI (fl. middle of 16th cent.). Author of the *Vedānta Vyavahāra Sāra Saṅgraham*, which is supposed to be the first commentary in Telugu on the *Brahma-Sūtras* on the lines of Śaṅkara's *Bhāshya*.

DESIRĀJU BHĀRATĪ DEVĪ. See *Bhāratī Devī, Dēsirāju.*

DEŚIRĀJU KṚISHṆA ŚARMĀ. See *Kṛishṇa Śarmā, Dēśirāju.*

DEVAKI VENKAṬASUBBA KAVI. See *Venkaṭasubba Kavi, Dēvaki.*

DĒVĀṄGA PURĀṆAM. See *Bhadrakavi, Liṅgakavi.*

DEVARAKONḌA CHINNI KṚISHṆA ŚARMĀ. See *Chinni Kṛishṇa Śarmā, Dēvarakoṇḍa.*

DEVARĀZU VENKAṬA KṚISHṆA RĀO. See *Venkaṭa Kṛishṇa Rāo, Dēvarāzu.*

DĒVĪBHĀGAVATAM (Telugu Version). See *Dāsu Śrīrāmulu.*

DEVĪ PRASĀD, MĀCHIRĀJU (1922-74). Poet, who is known for his parodies, admired even by his adversaries. Most of his parodies appeared in "Krishna Patrika", "Bharati", "Andhra Patrika", etc. and some of them were published in "Kalpana". Outstanding among his works are *Rahadārlu* (parody of Śrī Śrī), *Rājakīyabādhitudu* (1950), *Kachērikathanam* (in two parts, 1950 and 1951). His parodying covered every genre of modern literature. His poems and songs were published in 1985 and prose works are in press.

DEVULAPALLI KṚISHṆA ŚĀSTRĪ. See *Kṛishṇa Śāstrī, Dēvulapalli.*

DEVULAPALLI RĀMĀNUJA RĀO. See *Rāmānuja Rāo, Dēvulapalli.*

DEVULAPALLI SŌDARULU. See *Subbarāya Śāstrī.*

DHANIKOṆḌA HANUMANTHA RĀO. See *Hanumantha Rāo, Dhanikoṇḍa.*

DHARAṆIDEVULA RĀMA MANTRI (fl. 17th cent.). Poet, who was the author of the *Daśāvatāra Charita*, a poem describing the ten Vishṇu *avatāras*. Display of learning has made the poem rather heavy.

DHARANIKOTA ŚRĪNIVĀSULU. See *Śrīnivāsulu, Dharanikota.*

DHARAṆIPRAGAḌA VENKAṬA ŚIVA RĀO. See *Venkaṭa Śiva Rāo, Dharaṇipragaḍa.*

DHARMA RĀO, TĀPĪ (1887-1973). Pen name "Tātājī". Writer, who had a chequered career. As editor of 'Jana Vāṇī' (1935), a Telugu daily, he proved himself an able journalist. He also started or encouraged several literary associations. His chief works are: *Rāgi Ḍabbu*, *Dyōyānamu*, *Bhikshāpātram*, *Āndhra Tējam* (poetry), *Ushāh Kālamu*, (novel), *Vilāsa Arjunīyamu*, *Taptāsrukaṇamu* (dramas), *Dēvālayamulapai Būtu Bommalenduku* (1941) and *Peḷḷidāni Puṭṭu Pūrvōttarnlu* (research work on frescoes and the institution of marriage). His *Pārijātāpaharaṇa Bhāvaprakāśikā* is a scholarly commentary on the classical poem of Timmana and he also wrote a similar comm: (*Hṛidayōllāsam*; 1968) on *Vijaya Vilāsam* of Chēmakūra Venkaṭa Kavi. Besides editing some magazines, he wrote a few detective novels. He was also the author of many essays on literary and cultural topics. He also wrote titles and scripts of film stories. For his services towards modern Telugu literature, he was given the titles of 'Āndhra Viśārada', 'Bhīshma Pitāmaha of Āndhra Literary World' etc. His transition from conservatism to modernity is best explained in his "Pāta Pāḷi" and "Kotta Pāḷi", two marvellous essays, explaining the changes in language, and culture.

DHARMAVARAM RĀMAKṚISHṆAMĀCHĀRYA. See *Rāmakrishṇamāchārya, Dharmavaram.*

DHARMAVARAM GOPĀLĀCHĀRYULU. See *Gopālāchāryulu Dharmavaram.*

DHARMANNA, CHARIGOṆḌA. See *Charigoṇḍa Dharmanna.*

DHARMAVATĪ VILĀSAMU. See *Khandavalli Rāmachandrudu.*

DHĒNU MĀHĀTMYAMU. See *Śrī Kāmeśvara Kavi.*

DHŪLIPĀḶA VENKAṬA SUBRAHMANYAM. See *Vēnkaṭa Narasayya Jāsti.*

DHŪRJAṬI (1480-1545). Poet (one of the Ashṭadiggajas) of the court of Kṛishṇadeva

Rāya (r. 1509-30; q.v.), and a staunch Śaivite. He was son of Nārāyaṇa and Siṅgammā. Tradition goes that the poet, in his youth, was of reckless habits and had doubtful morals. In his old age, however, he grew serious and composed the *Kāḷahasti Māhātmyamu* (q.v.), a *kāvya*, extolling the virtues of pilgrimage to Kāḷahasti, the place he hailed from and which is a renowned pilgrim centre for Śaivites. The poem contains the popular story of the hunter Tinnaḍu. The poet also wrote the *Kāḷahastiśvara Śatakam* (q.v.), which is a rich jewel in Telugu literature; Dhūrjaṭi is considered as one of the precursors of Śataka style. The poems evoked the admiration of Kṛishṇadeva Rāya, their style being both simple and elegant. The emperor often wondered at the elegant characterization of the poet. He also wrote another poem known as *Indumati-pariṇayam* (q.v.), which he dedicated to Narasiṁha Apparāya, a chieftain of Nuzvid. The poet's grandson, known as Kumāra Dhūrjaṭi (q.v.) was an equally great poet.

DHŪRJAṬI, KUMĀRA. See *Kumāra Dhūrjaṭi.*

DHŪRJAṬI LAKSHMĪPATI (fl. middle of 19th cent). Scholar, who prepared a Telugu version of *Haṁsa Viṁśati*, a story collection.

DIGAVALLI VENKAṬA ŚIVA RĀO. See *Vēnkaṭa Śiva Rāo, Digavalli.*

DIGUMARTI VENKAṬA RĀMA RĀO See *Venkaṭa Rāma Rāo, Digumarti.*

DĪKSHITA, PURUSHOTTAMA. See *Purushottama Dīkshita.*

DĪKSHITACHANDRUḌU, KŌNEṬI. See *Kōnēṭi Dīkshitachandruḍu.*

DĪKSHITULU, CHINTĀ. See *Chintā Dīkshitulu.*

DĪKSHITULU, MADHIRA SUBBANNA. See *Madhira Subbanna Dīkshitulu.*

ḌIMḌIMA BHAṬṬU. See *Śrīnātha.*

DĪPĀLA PICHCHAYYA ŚĀSTRĪ (1894-1983). Scholar, whose *Sāhitya Samīkshā* (1960), *Chāṭu-padyaratnākaramu* (1967), *Śabda-pallava Dhātu Kōśamu* (1967) are outstanding works in respective fields. Between 1925 and 1969 he published many research articles relating to textual criticism, forms and meanings of literary usages, besides commentaries for many old classics.

DIṬṬAKAVI NĀRĀYAṆA KAVI (1790-1850). Poet, who composed a historical poem *Raṅgarāya Charitramu*, also called *Raṅgarāya Kadana Raṅgacharitramu*, which describes the battle of Bobbili that took place in 1757 between the armies of Rāo Raṅgarāo, the king of Bobbili, and the armies of Vijayarāmarāju of Vijayanagaram, who were aided by French troops under General de Bussy. Though the Bobbili armies suffered defeat, their valour was unparalleled and the poet describes it with gusto. Urdu words, current in those days, are used in this work.

DIVAKARLA TIRUPATI ŚĀSTRĪ (1872-1919). Poet. He and Cheḷḷapiḷḷa Venkaṭa Śāstrī (1870-1950) are termed "Tirupati Venkaṭakavulu". They popularized versification among the lettered and the unlettered. They took poetry to the remotest corners of Āndhra Pradesh through their *Avadhānas* (a literary feat demanding concentration). They were outstanding *Śatāvadhānis* (a person who can attend to 100 scholars simultaneously). Their extempore poems, pleasing and simple, attracted the average man. Several poets of the day became their disciples and composed poems before learned audiences. While the first excelled in scholarship, the second was noted for the charm and rapidity of his compositions. After Divākarla Tirupati Śāstrī's death in 1919, Cheḷḷapiḷḷa Vēnkaṭa Śāstrī carried his literary work all alone and won recognition. He was appointed as the first Telugu poet-laureate when poet-laureateships for the four South Indian languages and Sanskrit were instituted by the Government of Madras in 1949. Many of the modern poets are proud of styling themselves as disciples of Tirupati Venkaṭakavulu.

Tirupati Venkaṭakavulu were prolific writers. They composed poems—original as well as translations—and a number of Telugu dramas. Their collected works were published in several volumes. Their fine dramas relating to the Pāṇḍavas, e.g. *Pāṇḍavōdyōga* and *Vijayamulu* (1930), etc. have been frequently staged all over the Telugu country. *Devībhāgavatam* and *Buddha Charitra*, among their major poems, have been recognised as the best of their poetical works. There is good poetic merit in their other writings also such as *Pāṇigṛihitā*, *Lakshaṇapariṇayam*, *Gunṭūru Sīma*, and *Nānārāja Sandarśanam*; their *Mṛichchhakaṭikā* and *Bālarāmāyaṇa*, though translations from Sanskrit, read like original productions. They also tr. into Telugu prose *Vikramāṅkadeva Charita* of Bilhaṇa from Sanskrit. Their popularity is largely due to the harmonious blend of the finest old and the new trends in poetry. The later prose compositions like *Kāśiyātrā* of Vēnkaṭa Śāstrī are in the spoken dialect of the cultured Telugus. Vēnkaṭa Sāstrī wrote his autobiography under the title of *Jātakāchārya*.

DIVAKARLA VENKAṬA AVADHANI (1913-87). Scholar, who was known for his *Āndhranāṭaka Pita Mahudu* (1st ed. Hyderabad, 1937) and *Āndhra Vāṅmaya Charitra* (History of Āndhra Literature, 1955). He also authored *Literary Criticism in India: Telugu*. As Profesor of Telugu, he exerted all his influence to revive classicism in modern Andhra. Notable among his works are *Prāññannaya Yugamu* (1960), *Sāhitya Sōpānamulu*, etc.

DIVI RAṄGACHĀRYULU, PRĀṆĀCHĀRYA ŚATAVADHANI (fl. 20th cent.). Poet, whose *Śrī Kṛishṇatimanushatvam* is in the style of Potana's *Bhāgavatam*.

DODLA VENKAṬI RAMI REḌḌI. See *Venkaṭi Rami Reḍḍi, Dodla*.

DONEPUḌI RĀJA RĀO. See *Rāja Rāo, Donepuḍi*.

DORAIS(W)ĀMĪ ŚARMĀ, RĀVŪRI (1919-86). Scholar, who has published many articles on Telugu grammar and prosody. He also authored *Telugu Bhāshalo Chhandorītulu* (Metrical Patterns in Telugu). He wrote a thesis on the off-beat topic *Tiṭṭu Kavitvamu* (Poetry of Abuse or Barracking, 1951), for which he received an award from A.P. Sahitya Akademi. His *Āndhra Lakshaṇa Saṅgraham* is an authoritative work. He was actively associated with *Ārudra* in the preparation of *Samagrāndhra Sāhitya Charitra*.

DORASAMĀYYA, O.Y. (1843-1903). Writer, who translated Bankim Chandra Chatterjee's Bengali novels: *Ānandamaṭha* and *Kapāla Kuṇḍala* in 1907 and 1908.

DOWNIE, D. Editor of *Telugu Hymns* (3rd edition), which was pub. by the American Telugu Mission, Madras (1910).

DŪBAGUṆṬĀ NĀRĀYAṆA KAVI (1450-1500). Poet, who was the author of a translation of the *Pañchatantra* in *Champū* form. The stories are in an easy fluent style, at once simple and clear. The work has been dedicated to King Basavarāja of Udayagiri.

DŪDEKULA SIDDAPPA (fl. 17th cent.). Poet, whose folk-songs are commonly heard all over Āndhra. He is otherwise called Siddhēndra Yōgi and was a disciple of Pōtulūri Vīrabrahmam. His lines are referred to as *Siddappa Vachanālu*. His other work is *Haṁsa Kālikāmba Śatakamu*.

ḌUGGANA, ḌAGGUPALLI. See *Ḍaggupalli Ḍuggana*.

DUGGIAH, DUGGUPALLI. See *Duggupalli Duggiah*.

DUGGIRALA VENKAṬA SŪRYA PRAKĀŚĀ RĀO. See *Venkaṭa Sūrya Prakāśa Rāo, Duggirala*.

DUGGUPALLI DUGGIAH (fl. 1480). Poet, whose father's name was Tippanārya and mother's Arramma. He was the brother of Śrīnātha's wife. He wrote the *Nāchiketōpākhyānamu* and *Kāñchīpura Māhātmyamu*; only the first is extant. The story of the first work differs a little from the story of the *Kaṭhopanishad*. He was a poet of *Śānta Rasa*.

DUGGIRĀLA RĀGHAVACHANDRAYYA, SATCHĀSTRĪ. See *Rāghavachandrayya Satchāstrī, Duggirāla*.

DURBHĀKA RĀJAŚEKHARA ŚATĀVADHANI. See *Rājaśekhara Śatāvadhani, Durbhāka*.

DURGĀNANDA (fl. 20th cent.). Poet, who, though fond of maintaining old poetic conventions and conceits, is not in favour of old themes. He desires to introduce progressive ideas. His chief poems are: *Juna*, *Mantharā* (Kaikeyi's maid servant, who has been painted as a faithful servent) and *Madhulikā* (on the love of an ordinary middle class girl, Madhulikā for a prince of Kosala).

DURGAYYA, P. Scholar, who is noted for his critical study of *Manucharitra* (q.v.), a classic of the 16th century. He also authored a critical work *Peddana Kavitā Vaibhavam* (The Poetic Genius of Peddana; 1980).

DUVVŪRI RĀMI REḌḌI. See *Rāmi Reḍḍi, Duvvūri*.

DUVVŪRI VENKAṬĀRAMAṆA ŚĀSTRĪ. See *Vēnkaṭāramaṇa Śāstrī, Duvvūri*

DVIPADA RĀMĀYAṆAMU. See *Γāllapāka Annamāchārya*.

E

EḌLA RĀMADĀSU (fl. 19th cent.?). Poet, whose devotional folk-songs are commonly heard all over Āndhra Pradesh. His other works are *Svaprakāśa Śatakamu* and *Akhilarūpātmaka Śatakamu.*

EGANṬI LAKSHMAYYA (fl. 16th cent.). Poet, whose folk-songs are commonly heard all over Āndhra.

EKĀMRANĀTHA (16th cent.). Author of *Pratāpacharitra*, which deals with the life of Pratāpa Rudra II of Kākātiya dynasty, who ruled in the 14th century. The author of the work was a court-poet of Partāpa Rudra II. His other work was *Dvātriṁśat Sāla-bhañjikala Kathalu.* His former work helps in reconstucting the socio-political history of mediaeval Āndhra.

ĒKAVĪRĀ. See *Viśvanātha Satya Nārāyaṇa.*

ĒKŌJĪ II. A Maharāshtra ruler of Tanjore, who ruled about 1737. He composed *Rāmāyaṇa* in *Dvipada* metre and didactic verses. He was also the author of *Vighnēśvara Pariṇayamu*, with Sanskrit as well as Telugu sentences.

ELAKŪCHI BĀLASARASVATĪ (fl. *c.*1600-40). Poet and a learned scholar, who had earned the title of 'Mahāmahōpādhyāya'. He composed *Raṅga Kaumudi*, a drama, *Chandrikā Pariṇayam*, a *Kāvya*, a commentary on *Āndhra Śabda Chintāmaṇi*, *Bhāshā Vivaraṇa* and the *Rāghava-Yādava-Pāṇḍavīyam.* The last poem attempts to tell the stories of Rāma, Kṛishṇa and the Pāṇḍavas in *treble entendre*. His commentary on the *Āndhra Śabda Chintāmaṇi* is very popular and it is called *Bālasarasvatīyam*. *Chandrikā Pariṇayam* describes the marriage of Chandrikā, a daughter of Kāśirāja, with Bhīma. This poem was dedicated to Sarasvatī. *Malla bhūpālīyam*, another work, is a collection of emotional *padas.* It is a Telugu adaptation of Bhartṛihari's *Subhāshitam* in Sanskrit. This poem was dedicated to Surabhi Mallabhūpāla of Jataprol. Appakavi, the author of *Appakavīyam* (1656-60; a book in verse on prosody and grammar), who lived a few years after Bālasarasvatī, writes that he had a dream in which Lord Kṛishṇa appeared and bade him compose a treatise in verse with the material of *Bālasarasvatīyam.*

ĒLCHŪRI SUBRAHMANYAM. See *Subrahmanyam, Ēlchūri.*

ELLANĀRYA, CHINTALAPŪDI. See *Chintalapūdi Ellanārya.*

ELLANĀRYA PIṄGALI. See *Piṅgali Ellanārya.*

ELLIS, FRANCIS M. (fl. around 1850). Foreign Indologist, who was Head of the Board of Superintendence of the College of Fort St. George. He wrote a note as a supplement to Campbell's Introduction to his Grammar, in which he stated that neither the Tamil, the Telugu nor any of their cognate dialects are derivations from the Sanskrit. Ellis was a Sanskrit scholar as also possessed knowledge of South Indian languages and dialects.

ELLORĀ. Poet, who has produced literature for children, e.g., *Papayi Patalu* (Baby Songs). He has brought out *Janapada Sāhityam* (1983), a good volume on folk literature.

ELUGANṬI PEDDANA. See *Gaṇitasāra Saṅgrahamu.*

EMENEAU, MURRAY BARNSON (1904-). American Indologist, whose chief works are: *Dravidian Linguistics*: *Etymology and Folk-tales*; *Collected Papers* (Annamalai University, 1967), *India and Historical Grammar* (Annamalai University, 1965), *Dravidian Borrowings from Indo-Aryan* (University of California Press, Berkeley, 1962) and with Thomas Burrow: *A Dravidian Etymological Dictionary* (Oxford, 1961; rev. ed. since printed).

ĒNUGU LAKSHMAṆA KAVI. See *Lakshmaṇa Kavi, Ēnugu.*

ĒRCHŪRI SINGANA. See *Pōtana.*

ERRANNA. See *Errāpragaḍa.*

ERRĀPRAGAḌA (ERRANNA; fl. 14th cent.). Poet, considered to be the last of *Kavitrayam* in Telugu, the other two being Nannaya and Tikkana. Errāpragaḍa was a great devotee of Śiva and bore the title "Śambhudāsa" (Servant of Śiva). He was attached to Anavēmā Reḍḍi (r. 1340-69), the ruler of the Vinukoṇḍa kingdom, with Addanki as capital, to whom he dedicated his poem: *Harivaṁśamu.*

He completed the translation of the *Āraṇya-parvamu* of the *Mahābhārata*, which was left unfinished by Nannaya (q.v.). So puissant was the superstition that the poet who touches this *parva* would come to grief, that Errāpragaḍa made it appear that his work was that of Nannaya himself by dedicating to Rājarāja Narēndra, the patron of Nannaya. He says also that Tikkana appeared to him in a dream and urged him to complete the *Bhārata*. Thus the tr. of the *Mahābhārata* was spread over a period of three centuries. For his literary merit, he is worthy of being placed with Nannaya and Tikkana. Errāpragaḍa's "ability as a poet is manifest from the fact that he begins his work in the style of Nannaya and imperceptibly passes into that of Tikkana", thus his tr. can rightly be called the bridge that links the writings of the two great poets. The reader does not realise that between Nannaya and Tikkana, another poet has interposed. He was also called "Prabandha Paramēśvara". Śrīnātha (q.v.) admires his felicitious combination of phrases (*Sūkti Vaichitrī*). His control of language and his variety of style are remarkable. While Nannaya's vocabulary is dominated by Sanskrit, Errāpragaḍa "holds the balance between Sanskrit and Telugu words". See Nannaya.

Not satisfied with his contribution to the *Bhārata*, he tr. the Sanskrit *Harivaṁśa*, which describes in detail the story of the dynasty of Hari (Kṛishṇa). While dealing with Gōkula, he describes rural life sensitively and while narrating the stories of Rukmiṇi and Ushā, he shows great skill in depicting pure love. He also tr. Vālmīki's *Rāmāyaṇa*, which is now not available. His last work is *Nṛisiṁhapurāṇamu*, which deals mainly with the story of Prahlāda, but by adding several descriptions, it looks like a *Prabandha*. It has been dedicated to Lord Ahōbala and bears another title of *Ahōbala-Kshētra-Māhātmyamu*. The poem borrows its material from *Brahmāṇḍa Purāṇa* with occasional descriptive passages being added by the poet to make the work an embellished work of poetry.

Errāpragaḍa was a younger contemporary of Tikkana. It is he who brought into vogue the Telugu *Mahābhārata* by introducing it in "Purāṇa Paṭhana". See *Mahābhārata* (Telugu Version).

EṬUKURI PRASĀD. Scholar, whose chief work is *Sāhityābhyudayam* (The Progress of Literature; 1985), which is an exposition of literary theories from a radical point of view.

EṬṬUKŪRI VENKAṬA NARASAYYA. See *Vēnkaṭa Narasayya, Eṭṭukūri*.

ĒTUKURU BALARĀMA MŪRTI. See *Balarāma Mūrti, Ētukuru.*

F

FRAZER, ROBERT WATSON. Author of *Literary History of India* (New York, Scribner, 1898). This work embraces South India (pp. 300-331) and includes selections and translations of brief passages from important Tamil literary works.

FRERE, MARY ELIZA ISABELLA (1845-1911). American Indologist, who authored: *Old Deccan Days; or Hindoo Fairy Legends Current in Southern India. Collected from the Oral Traditions* (Philadelphia: Lippincott, 1868; 7th ed. 1929; illustrations by C.F. Frere).

G

GADE ĀDIŚESHA KAVI. See *Ādiśesha Kavi*, Gade.

GAḌICHERLA HARĪ SARVOTTAMA RĀO. See *Hari Sarvottama Rāo*, *Gaḍicherla*.

GAḌIYARĀM RĀMAKṚISHṆA ŚARMĀ. See *Rāmakṛishṇa Śarmā, Gaḍiyarām*.

GAḌIYĀRAM VENKAṬA ŚESHA ŚĀSṬRĪ. See *Venkaṭa Śesha Śāstri*, *Gaḍiyāram*.

GALLA, ARUṆĀ. See *Aruṇā Galla*.

GALLETTI, A. An Italian Telugu scholar, whose *Telugu Dictionary* (Oxford, 1935) is the latest work in the field of lexicography by Western scholars.

GALLETTI, R. Foreign Telugu scholar, who wrote Introduction to his father's (A. Galletti's) *Telugu Dictionary* (Oxford, 1935), in which he writes that an educated Telugu learns to think and express himself not in Telugu but in English, with the result that his Telugu is a picture of distortion.

GAṆAPATHI RĀO, K. Dramatist, whose *Āraṇya Kāṇḍa*, a drama, successful on the stage, has been pub. in 1985.

GAṆAPATI ŚĀSTRY, C. Author of the treatise *Sāhitya Saundarya Darśanamu* (1972), which seeks to correlate the views of eastern and western masters of literary criticism.

GAṆAPATI ŚĀSTRĪ, PILAKĀ (1911-83). Poet, who edited for several years "Āndhra Patrikā", "Bhārati", etc. A good scholar of Telugu and Sanskrit, he also learnt Hindi, Bengali, English and French. His works reveal his scholarship. *Brahmarshi Sūktamulu*, *Ratnōpahāram*, *Vibhrāntāmarukam* (1946) are some of his scholarly poems. His original novels are *Mīnāmbikā* (1948) and *Aśokavardhanuḍu*, while *Gṛihadāhamu* and *Errakaluvu* are his tr. novels from Bengali and French. In his novel *Kāśmīra Paṭṭa Mahishi* (The Royal Queen of Kashmir, 1969), he uses age-old backgrounds to describe the perversity of rulers. His *Andani Chandamāmā* (1979) is a novel based on an episode of *Manucharitra* (q.v.). His *Prāchīna Gāthā Lahari* is also popular. He ed. as well an Art Journal "Āndhra Śilpi" and rendered the *Mahābhārata* in easy popular Telugu.

GAṆAPAVARAPU VĒNKAṬA KAVI. See *Vēnkaṭa Kavi*, *Gaṇapavarapu*.

GANDHAM APPĀ RĀO. See *Appā Rāo*, *Gandhaṃ*.

GAṄGĀDHARA KAVI, ADDANKI. See *Addanki Gaṅgādhara Kavi.*

GAṄGĀDHARA RĀMA RĀO. See *Rāma Rāo, Gaṅgādhara.*

GAṄGĀDHARA RĀO, KORRAPĀṬI (1922-86). Writer, who has authored interesting detective one-act plays like *Prārthanā* and social dramas like *Guḍḍi Lōkam* (Blind World; 1955). His novel *Lambāḍoḷḷa Rāmadāsu* (Rāmadās of the Lambadees, 1970) is a satirical folkloric fantasy. He has ed. for the Āndhra Pradesh Sāhitya Akademi *Nāṭikā Pañchaviṁsathī* (1983), an anthology of 25 modern Telugu plays, which had won award by the Āndhra Nāṭaka Kalā Parishat. He wrote scores of stage dramas.

GAṄGĀDHARAM, NEDUNŪRI (1904-70). Compiler of *Āndhra Pradesh Folk-songs* (Secunderabad, 1960). He collected with great personal trouble thousands of folk-songs which gave him the titles "Jānapada Vāṅmayōhddhāraka" and "Nārada Maharshi". He was a prolific writer. His works include dramas like *Antāgammattu* (1932), *Tulābhāram* (1934), ete. and essays like *Jānapadagēya Vyāsāvaḷi*, etc.

GAṄGĀ GAURĪ VILĀSAM. See *Peda Kempa Rāyalu.*

GANGANĀRYA. See *Pōtana.*

GANGAPPA, S. Modern writer, whose chief works are: *Bhāshā Vyāsamulu* (Essays on Language; 1985) and *Tīrani Bhayalu* (Unsolved Fears; a collection of short stories; 1985).

GANGULA SAYI REDDI (fl. 20th cent.). Progressive poet, whose *Raitubidda* (The Cultivator's Child) seeks to rouse the cultivators of the rural areas by telling them that the crops they raise feed the blood-sucking rich.

GAṆITASĀRA SAṄGRAHAMU. Mathematical work (11th cent.) by Pāvulūri Mallana, which is one of the two of the earliest scientific works in Telugu. Mallana's contemporary, Elugaṇṭi Peddana, authored another mathematical work, entitled *Prakīrṇa Gaṇitamu.* These two works were followed by many other treatises on science in Telugu. These works are either translations or adaptations from Sanskrit.

GANṬI JŌGI SŌMAYĀJI. See *Jōgi Somayāji, Ganṭi.*

GAṆṬI VĒNKAṬA SUBBAMMA. See *Vēnkaṭa Subbamma, Gaṇṭi.*

GARIMEḶḶA SATYANĀRĀYAṆA. See *Satyanārāyaṇa, Garimeḷḷa.*

GATTI LAKSHMĪ NARASIṀHA ŚĀSTRĪ. See *Lakshmī Narasiṁha Śāstrī, Gatti.*

GAURANA (1384-1429). Author of *Hariśchandropākhyānamu* and *Navanāthacharitra* (*in Telugu*) and *Lakshaṇa-dīpikā*, a work on prosody in Sanskrit. He is the first poet to attempt the story of Hariśchandra in Telugu, though he took the outlines of the story from *Mārkaṇḍeya* and *Skanda Purāṇas* and embellished it with several beautiful descriptions. The second poem describes the stories of the Śiva Yōgis of whom Mīnanātha is well-known. Gaurana relates how Mīnanātha saved Sāṅgadhara, said to be the son of Rājarāja, when his hands and feet were cut off. He then converted him into a *Siddha.* Gaurana's style is full of proverbs and idioms. He also had an outstanding ability to handle humour. A native of the Rāchakoṇḍa province, he has popularized a number of proverbs in Telugu through his works, while also being a creator of a few himself.

GAUTAMA. See *Śivarāmarāo, Vinjamūri.*

GAYŌPĀKHYĀNAMU. Popular drama (1909) by Chilakamarti Lakshmī Narasiṁham Pantulu (q.v.). which is based on a mythological theme. This drama describes the fight of Kṛishṇa and the Pāṇḍavas on account of Gaya, a Gandharva ruler of Maṇipura, whom Kṛishṇa wishes to punish, while the Pāṇḍavas want to protect him. Finally, Lord Śiva appears and pacifies all. The drama is noted for its characterization as also its dialogues. Formerly, the drama was written in prose, but later verse was also interspersed here and there. The drama was so popular that one lakh copies of it were sold out within a few years after publication.

GHAṆṬA SINGAYYA. See *Nandi Mallayya, Ghaṇṭa Singayya*.

GHAṬIKĀCHALA MĀHĀTMYAMU. See *Tenāli Rāmakṛishṇa*.

GIDUGU LAKSHMĪKĀNTHAMMA. See *Lakshmīkānthamma, Gidugu*.

GIDUGU VĒNKAṬA RĀMAMŪRTI. See *Rāmamūrti, Gidugu Vēnkaṭa*.

GIDIGU VĒNKAṬA SĪTĀPATI. See *Sītāpati, Gidigu Vēnkaṭa*.

GLASENAPPA, HELMUTH VON (1891-1963). German Indologist, who wrote on Indian Literature in German, 3rd part of which includes "Die Dravidschen Literaturen" (Stuttgart, 1961).

GOBBŪRI VĒNKAṬĀNANDA RĀGHAVA RĀO. See *Gobbūri Vēnkaṭānanda Rāghava Rāo*.

GŌGULAPĀṬI KŪRMANĀTHA KAVI (1725-90). Poet and author of *Simhadrinārasiṁha Śatakamu*. The story connected with this work runs that when the Muslims threatened the destruction of the temple at Siṁhachalam near Visakhapatnam, the poet stood before the deity Narasiṁha and poured forth verse after verse. Tradition says that when the 67th verse was poured forth, a huge swarm of bees rushed out of the temple, attacked the marauders, and drove them away. Gōgulapāṭi wrote some more Śatakams and poems. His songs dealing with *Lakshmīnārāyaṇa Saṁvādamu* are still sung at several temples.

GŌKHALĒ, MĀDHAVAPEDDI GOPĀLAKṚISHṆA. See *Mādhavapeddi Gopālakṛishṇa Gōkhalē*.

GOLLAPŪḌI, MĀRUTI RĀO. See *Māruti Rāo, Gollapūḍi*.

GŌNA BUDDHĀ REḌḌI. See *Raṅganātha Rāmāyaṇamu*.

GŌNA GANNĀ REḌḌI. See *Bāpirāju, Aḍavi*.

GONASŪRU NĀRĀYAṆA GURU. Poet and author of *Rasamañjari*, a translation of the original of the same name in Sanskrit by Bhānu Miśra. The author says that he wrote it at the request of his patron, Vijaya Raghunātha, who succeeded his father Rāyaraghunātha in 1789.

GOPĀL, N. 'GOPI'. Author of *Vemana Vādam* (The Philosophy of Vemana; 1980), which lays emphasis on Vemana's concept of social and economic justice.

GOPĀLA KṚISHṆA, D. Writer, who is known for his drama *Chillarikoṭṭu Chiṭṭemma* (1960), which illustrates the havoc done by films on the rural people.

GOPĀLA KṚISHṆA, PEMMARĀJU (1956-). Poet, whose poems are included in the *Nava Kavitā* (1980), an anthology, pub. by the Andhra University.

GOPĀLA KṚISHṆAMMA CHEṬṬI, NARAHARI (1849-1921). Writer, whose

Śrī Raṅgarāja Charitra (1872) is regarded as the first Telugu novel. This was an original novel based on certain historical developments in the annals of Vijayanagar, but the story is not historical. It relates to the romance and finally marriage of Śrī Raṅga Rāju with a Lambāḍī girl Sonābāi. In his Introduction, the author writes: "I write this prose epic to depict the customs and conventions of the Telugu land so that they might be of use to the Telugu people." The work makes use of highly Sanskritized Telugu.

GOPĀLA KṚISHṆAMŪRTI, ŚRĪPĀDA. Modern writer, whose *Āndhra Śilpa Parichayamu* won the State Award in 1956. He also wrote *Essays on Telugu Literature* (1971-72).

GŌPĀLA KṚISHṆAYYA, VAḌLĀMŪḌI. Modern writer, who wrote two valuable books: *Prāchīna Vāṅmayamulā Vyāvahārika Bhāshā* and *Vyavahārika Bāhshā Vyākaraṇamu*. He also pub. many articles on grammar and prosody.

GOPĀLA KṚISHṆA RĀO. Scholar, whose *Abhikshepa Śatakamulu* (ed., 1983) brings together a dozen *Śatakas* of the satirical type.

GOPĀLA RĀO, MAANCHARLA (1907-). Dramatist, who during the non-cooperation movement was sent to jail. He is the author of a few plays like *Viśvantara*, *Mātāpaṭṭimpu* (1936), *Mallammādēvi Usuru* (1938), *Hiraṇyakaśipuḍu* (1936), etc. A production of *Mallammadēvi Usuru* in 1938 in the presence of Harīndranāth Chaṭṭopādhyāya is said to have been acclaimed as an excellent performance. *Viśvantara* is his play based on his researches on the art of Ajantā and Ellōrā. His drama *Hiraṇyakaśipuḍu* depicts Hiraṇyakaśipuḍu as a communist. He was associated with the All India Radio also as a producer of plays. He authored many research articles on Indian art in general and Telugu drama and sculpture in particular.

GOPĀLA RĀO, K. Writer, whose drama *Chairman* (1960) exposes the political intrigues in a small municipality.

GOPĀLA RĀO NAIDU, R. Scholar, who in 1896 wrote his essays on *Āndhra Bhāshā Charitra Saṅgrahamu*.

GŌPĀLA REḌḌI, BAṆḌI (Bangōre). Scholar, who under the auspices of Śrī Venkaṭeswara University at Tirupati, has edited in 1978 the two volumes of C.P. Brown containing his letters and his literary autobiography. A devout researcher and a journalist, he unearthed several historically important facts from archives in India and abroad.

GŌPĀLA REḌḌI, BEZWĀḌĀ (1907-). Writer and poet, who had been a pupil of Rabindra Nāth Tagore at Vishwabhāratī. He tr. Tagore's *Kacha-Dēvayānī*, *Kālidāsu*, a poem *Smaraṇa* in memory of Mṛinālini Dēvi, Tagore's wife, who passed away in 1902, *Chitrāṅgadā*, *Visarjana*, six short plays and *Gītāñjali* into Telugu. The translations are simple in language and style. His poems are not in any metrical form though the lines are shown as in a verse. In *Kālavāhini* (1979), he muses on the mysteries of time, life and the changes of fortune. His poem on "Taj Mahal" and the poem "Ātma Jñānam" are quite striking. He had been President at different times of the Telugu Language Committee, the Committee for the preparation of a concise encyclopaedia of science in Telugu and the Āndhra Pradesh Sahitya Akademi. He occupied a prominent position in politics of Andhra Pradesh. He was Chief Minister, Governor and a Cabinet Minister in Government of India for a long time.

GŌPĀLASWAMY, K.V. Modern writer, who has hit upon a new technique for playlets. He encourages playwrights to write plays having the same scene from the beginning to the end. *Dramatis personae* may come and go but the same scene continues throughout. Plays employing this new technique are generally staged in the Andhra University theatre at Waltair. *Ankitam* by Paidipati Subbarāma Śāstrī illustrates this technique.

GOPĀLĀCHĀRYULU, DHARMAVARAM (1856- ?). Author of *Rāmadāsu* (1920), a historical drama, with its accent on the theme of devotion. The hero, Gopanna is imprisoned by Tanāshā, a Nawab of Gōlcondā because he has spent the revenue collection on building a shrine for Rāma at Bhadrāchalam. The legend connected with his release from prison by divine intervention is powerfully described in the play. He authored twelve dramas and established a drama troupe called "Abhinava Sarasa Vinōdini" along with his elder brother Ramakṛishṇamāchāryulu and another Kṛishnamāchārya Sabha. Baḷḷari Rāghava was his nephew.

A reputed actor and dramatist, he wrote *Ramadāsu* (1920), *Premachandra Yōgi alias Asprusya Vijayam* (1933), *Ram Kabir* (1926), *Māyā Śakti* (1920), *Kaijar alias Kaliyuga Duryodhana*, *Subhadrārjuniyam*, *Hariśchandra*, *Ushā-pariṇayam*, *Uttara-Rāmacharitra*, etc.

GŌPANNA, KAÑCHERLA. See *Kañcherla Gōpanna*.

GŌPARĀJU, KORAVI. See *Koravi Gōparāju*.

GŌPĪCHAND, TRIPURANĒNI (1910-62). Writer, who was son of Kavirāju Rāmaswāmy Chaudari. He is better known for his short stories and the novel *Asamarthuni Jīvayātrā* (The Life of an Incompetent Man, 1947), revealing the social life of the present generation. He has written many novelettes, short plays and short stories. His writings, flavoured with humour, arouse interest. His important stories are: "Bhāryallōnē Vundi" (It is in the Wives), "Taṇḍrulu-Koḍukulu" (Fathers and Sons), "Sampenga-puvvu" (Champak Flower), "Ḍharma Vaḍḍi" (Equitable Interest) and "Gōḍamīda Mūḍōvāḍu" (The Third Person on the Wall). He also wrote sketches for the titles and scripts of film stories. A new experiment in letter-writing was made by his *Postu Cheyani Uttarālu* (Letters Unposted). His novel *Paṇḍita Paramēśwara Śāstrī Vilunāmā* was famous. He was influenced by psychoanalysis of Freud. He wrote in all ten novels and two hundred short stories.

GŌPĪNĀTHAM VENKAṬAKAVI (fl. 19th cent.). Poet, who composed *Gōpīnātha Rāmāyaṇamu*, *Kṛishṇa-janma Khaṇḍamu*, *Rādhikā-pariṇayamu*, *Relugōṭivarī Vaṁśāvalī*, etc. He was a court-poet of the Venkaṭagiri Rājā, Sarvajña Kumâra Yāchēndra (1832-92). His *Rāmāyaṇam* is greatly esteemed by the people.

GŌRĀ ŚĀSTRĪ, ALIAS GŌVINDU RĀMA ŚĀSTRĪ (1918-82). Telugu writer, who was editor of "Swatantra", "Deccan Chronicle" and "Āndhrabhūmi". He has also written many short stories, which depict the present day social life. His *Āśa Kharīdu Oka Aṇā* (The Cost of Ambition is one Anna) is good both for the stage and for reading. His popular dramas are: *Ānandanīlayam* and *Selavallo* (In Vacation).

GORREPĀṬI VĒNKAṬA SUBBAYYA. See *Vēnkaṭa Subbayya, Gorrepāṭi.*

GŌṬĒṬI JŌGIRĀZU (1884-1954). Writer, whose several books on botany and agriculture, earned him the title "Karshaka Tapaswi". His *Vyavasāya Śāstramu* in two volumes (1913, 1914) and *Udyāna Krishi-prathama Pāthamulu* (1914) are more famous than his many other writings. He established "Grāmōddharaṇa Patrikā" (1939-42) and edited it. He also established a "Svayaṁpōshaka Krishyāśramam" in 1937 and a "Grāma Sēvā Mudraṇālayam". He contributed more than twenty popular science books for Vijñāna Chandrikā Grantha Maṇḍali of Komarāju Vēnkaṭa Lakshmaṇa Rāo.

GOUSE. Modern poet, whose first collection of poems is *Sparśa* (Touch; 1985).

GŌṬĒṬI KANAKARĀJU (fl. 19th cent.). Writer, who is known for his novels *Vivēka-vijayam* (1984), *Āṅgḷēya-rājyāṅga Nirmāṇa-charitra* (1910), etc. He was associated with Kandukūri Veeresaliṅgam Pantulu and dedicated the second book to him.

GOTTUMUKKALA RĀMAKṚISHṆA ŚĀSTRĪ. See *Rāmakṛishṇa Śāstri, Gottumukkala.*

GOVER, CHARLES E. (d. 1872). English Indologist, who was the author of *The Folk-Songs of Southern India* (Madras, 1871, London, 1872, 2nd ed. Madras, 1959). It includes English translations of folk-songs of South India.

GŌVINDĀCHĀRYA, ĀTMAKŪRI (fl. 19th-20th cent.). Poet, whose *Gōvinda Rāmāyaṇamu* is based on the *Rāmāyaṇa*. The verses are in simple and easy flowing language. His prose works *Bhārata-dēśamu-Ārthika-charitra* in two volumes (1934) and *Bhāraṭa-rājyāṅga-chariṭra* in three volumes are much acclaimed. A Gandhite, he ran a weekly "Satyāgrahi" and was active in the library movement. He was Congress President for a term, prior to Independence.

GŌVINDA SĀMAIAH, PŌLŪRI (fl. 16th cent.). Author of *Rāgatāla Chintāmaṇi*, a treatise on musicology. The first of its kind in Telugu, it consists of five chapters and is written in a mixture of prose and verse. Dealing with all the technicalities of music, including the origin and the categories of tunes, the work has proved a source book for many later works on music. He also wrote *Tāla-daśaprāṇa-pradīpikā* and a kāvya called *Indumatī-pariṇayamu*.

GRIERSON, SIR GEORGE ABRAHAM (1851-1941). Celebrated Indologist, who was the author of *Linguistic Survey of India*, Vol. 4 of which covers Munda and Dravidian Languages by Sten Konow (Calcutta, 1906; reprint 1967). He also authored *Modern Vernacular Literature of Hindustan* (Calcutta, 1889).

GUḌIPĀṬI VENKAṬACHALAM. See *Venkaṭachalam, Guḍipāṭi "Chalam."*

GUḌIPŪḌI INDUMATĪ DEVĪ. See *Indumatī Devī, Guḍipūḍi.*

GUNḌIMEḌA VENKAṬA SUBBA RĀO. See *Venkaṭa Subba Rāo, Gunḍimeḍa.*

GUNTUPALLI ŚESHAYYA (fl. end of 19th cent.). Writer, who started a periodical "Sasirekha", devoted to the cause of the Āndhra Movement. Though popular, it had to be discontinued for want of funds.

GUNTḌRU ŚESHĒNDRA ŚARMĀ. See *Śarmā, Guntūru Śeshēndra.*

GURRAM JĀSHUVA (1895-1971). Poet, who though a Harijan Christian, was brought up amidst Hindu traditions and culture. He was a Telugu Pandit in a High School at Vinukonda in Guntur district. A prolific writer with more than 24 works to his credit, his poems: *Firdousi* (1932, a life sketch of the Persian poet), *Gabbilam* (Bat, 1941), *Svapna Kathā* (1932), *Akhaṇḍa Gautami*, *Mumtāz Mahal* (1941) are praiseworthy. He also wrote some dramas like *Rukmiṇī Kalyāṇamu* (1923), *Tera Chāṭu* (1946—Behind the Curtain) and *Mīrābāi* (1941). He is one of the outstanding poets of the age. His *Gabbilam* (Bat—Messenger to Lord Śiva, 1941) ridicules the caste-ridden society; it is a modern poem having its prototype in Kālidāsa's *Mēghadūta*. He wrote *Kṛistu Charitra*, a verse biography of Jesus Christ, which won the Sahitya Akademi award. He also wrote works: *Bāpūjī*, *Vivekānanda*, and *Netājī*. His *Khaṇḍa Kāvyamulu* (Poetic Fragments, 1952) represents poetry at its best. He was pre-eminently a Dalit poet. His admirers honoured him with a Golden Anklet and the titles Navayuga Kavī Chakravarti, etc.

GURULINGA ŚĀSTRĪ, NORI (1858-1912). Writer and author of *Mahābhāratam*, the story of the epic in Telugu prose. Nori Narasiṁha Śāstrī (q.v.), a leading modern poet, is his elder brother's son.

GURUMŪRTI ŚĀSTRĪ, RĀVIPĀṬI (1770-1837). Scholar, who was appointed as Chief Telugu Pandit to teach Telugu in the Fort St. George College to give the civilian officers of the East India Company instructions in the South Indian languages of the province of Madras. He wrote *Vikramārkuni Kathālu* (Stories of Vikramārka, 1819) and *Pañchatantra Kathālu* (Stories from the *Pañchatantra*; 1834) in the spoken dialect of Telugu. He also helped J.C. Morris (q.v.) in the compilation of his *Telugu Dictionary* and C.P. Brown (q.v.) in publishing palm leaf manuscripts. His *Telugu Vyākaraṇamu* is unique in that it describes both the classical and colloquial forms of the language.

GURUNĀTHAM, VENDIGANTAM. See *Vendigantam Gurunātham*.

GURUZĀDĀ RĀGHAVA ŚARMĀ. See *Rāghava Śarmā, Guruzādā*.

GURUZĀḌA ŚRĪ RĀMAMŪRTI. See *Śrī Rāmamūrti, Gurūzāḍa*.

GURAZĀḌA VENKAṬA APPĀRĀO. See *Appārāo, Gurazāḍa Venkaṭa*.

H

HĀHĀHŪHŪ. See *Viśvanātha Satya Nārāyaṇa*.

HAIMĀVATĪ, MANDARPU. Poetess, whose *Sūryudu Tappipoyādu* (The Sun is Missing; 1984) is her collection of poems.

HĀLĀSYA MĀHĀTMYAMU. See *Nanjarāju*.

HANUMANTHA RĀO, DHANIKOṆḌA (1919-). Writer, who is noted for his novels and short stories. He uses wit and satire to expose human contradictions, as in the short story "Nēram" (Offence), where the railway police arrest a man for getting drunk. Seizing the bottle, they themselves get drunk. He has written *George Washington* (tr., 1961). He wrote several short stories at a time when the genre was not so popular, like *Nā Koḍuku* (1941), *Tīrpu-Kathalu* (1944), *Garvabhaṅgamu* (1942), *Sañjīvi* (1945), *Anātha* (1949), *Śīlavati' Manushulu-maralu* (1961), etc. His *Errabuṭṭalu* (1946) is a collection of playlets. He edited "Rērāṇi" a monthly journal.

HANUMANTHA RĀO, KĀMARĀJU (fl. early 20th cent.). Writer, who wrote an admirable biography of the late Desirāju Peda Bapayya, an idealist and devout Brahmo.

HANUMANTA RĀO, MĀḌAPĀṬI (1885-1970). Writer, who was the first Mayor of Hyderabad (1951). His short stories were published in "Kṛishṇa Patrika" at Masulipatam. He rendered into Telugu the writing of Hindi fiction writer, Prēmchand. Inspired by him, many young men of Telangana wrote short stories. His *Hindvāryulu-Vāri Rājyāṅgamulu* (1927) is a good contribution to ancient history of India and political institutions. He established Āndhra Mahā Sabhā revolting against the Nizam, and edited an Urdu journal for 13 years for the purpose. His outstanding work is *Telangāṇā Āndhrōdyama-charitra*.

HANUMANTA RĀO, MŌCHERLA (b. 1891). Writer, whose *Paramānanda Charitramu* (1909), a novel, is an adaptation of *Don Quixote*, and *Chandravadana*, a prose work (1912) was an imitation of Shakespeare's *Cymbeline*. He wrote several historical novels and essays to propagate nationalism in Andhra.

HANUMANTHA RĀO, P. (1931-). Writer, whose chief works are: *Svarṇa Yugamu* (historical novel), *Veṅkaṭeśa* (125 verses tr. into Telugu from Sanskrit) and *Āndhra Sāhityamu—Chamatkāra Vaibhavamu.* He also tr. into Telugu a Kannada novel *Antam.* He is Principal, Hindu College, Guntur.

HANUMAT ŚĀSTRĪ, INDRAKAṆṬI (1911-). Poet and scholar of Telugu and Sanskrit. He cares for elegant language and good expression as could be seen from his verses and songs which are partly romantic and partly of the progressive type. His chief poems are: *Dākshārāmamu* (1950) and *Telugu Viṇā.* He has also written short stories, his collection of stories being *Hanumat Śāstrī Kathālu* (1945). He is also a literary critic. who received Sahitya Akademi award for his *Kālidāsa Kaḷāmandiram.*

HARAVILĀSAMU. See *Śrīnātha.*

HARI ĀDIŚESHU. Scholar, whose *Jānapadageya Vāṅmaya Parichayamu* received the State Award in 1953. He classified the songs under several heads. He also wrote a number of popular Science books, notable among them being *Vidyut-śakti: Upayōgamulu* (Electricity and Its Uses), which received a state award in 1951.

HARIBHAṬṬA KAVI (fl. 17th cent.). Poet, who is less known as an original poet than as a translator of the Purāṇas from Sanskrit into Telugu. Among the Purāṇas thus authored by him are the *Varāha, Matsya, Uttara-nārasiṁha* and the *Bhāgavata.* Some of these, like the *Matsya Purāṇa*, have been left incomplete in translation. The poet is said to have been conferred such titles as *Ashṭaghaṇṭāvadhāna*, etc. His compositions use Sanskritized Telugu.

HARIHARĒŚVARA ŚATAKAMU. See *Pārvatīśvara Śāstrī, Manḍapāka.*

HARIKISHAN. Writer, who is noted for his novel *Magabuddhi-Āda Manasu* (With a Love Triangle in It; 1979).

HARI SARVŌTTAMA RĀO, GĀḌICHERLA (1883-1960). Scholar and nationalist, whose chief works are: *Vismṛita Rājā Kavi Krishṇadeva Rāya, Abraham Lincoln* (biography) and one of the editors of *Telugu Encylopaedia* (pub. by the Telugu Bhasha Samiti, Madras). He was also editor for some time of "Āndhra Patrikā", a Telugu daily from Madras. He rendered honorary service to the library movement and the headquarter of the Andhra Library Association at Paṭamata Laṅka near Vijayawada is known as "Sarvōttama Bhavanam" in his honour. His services for the spread of adult education were exemplary. He was called "Andhra Tilak". He had a number of articles to his credit on diverse topics.

HARI ŚIVAKUMĀR. Modern scholar, who has authored a critical work on Ketana.

HARIŚCHANDRA-NAḶŌPĀKHYĀNAM. See *Bhaṭṭumūrti.*

HARIVAṀŚAMU. See *Errāpragaḍa.*

HARKNESS, HENRY. British Indologist, who authored *Ancient and Modern Alphabets of the Popular Hindu Languages of the Southern Peninsula of India* (London, 1837).

HASAJA. See *Vēlūri Sahajānanda.*

HEMALATHĀ, J. (1914-). Scholar, who is Principal, S.S.S. Arts & Science College for Women, Anantapur. Her chief work is: *Dakshiṇa Āndhra Varimayamu Bhāshā Viśēshālu.*

HĒMALATHĀ, TENNĒṬI. See *Lathā.*

HIMABINDU. See *Bāpirāju, Aḍavi.*

HINDU DHARMA ŚĀSTRA. See *Chinnaya Sūri, Parvastu.*

HITĀŚRĪ. See *Prasāda Rāo, M.V.N.*

HUḶAKKI BHĀSKARA. See *Bhāskara Rāmāyaṇamu.*

HULBERT, HOMER BEZALEEL (1863-1949). Author of *A Comparative Grammar of the Korean Language and the Dravidian Languages of India* (Seoul, 1905).

I

ICHHĀPURAPU JAGANNĀDHA RĀO. See *Jagannādha Rāo, Ichhāpurapu.*

ICHCHĀPURAPU YAJÑANĀRĀYAṆA. See *Yajñanārāyaṇa, Īchchāpurapu.*

ILLINDALA SARASVATĪ DĒVI. See *Sarasvatī Dēvi, Illindala.*

ILLINDRA RAṄGANĀYAKULU. See *Raṅganāyakulu, Illindra.*

INDIRĀ DEVĪ, NANDAGIRI (1919-). Writer, who has written short stories from the view-point of women.

INDRAGANTI ŚRĪKĀNTA ŚARMĀ. See *Śrīkānta Śarmā, Indraganti.*

INDRAKAṆṬI HANUMAT ŚĀSTRĪ. See *Hanumat Śāstri, Indrakaṇṭi.*

INDUMATĪ DEVĪ, GUḌIPŪḌI. (b. 1889). A prolific writer of many major and minor poems and stories. Her *Lakshaṇā Pariṇayamu* (1914), *Ambarīsha Vijayamu* and *Janma Bhūmi* (1949) are the best of her poems.

INDUMATĪ-PARIṆAYAMU. Poem by Dhūrjaṭi (fl. early 16th cent.; q.v.), which is based on the story of Indumati, sister of Bhōja, king of Vidarbha, who fell in love with prince Aja (son of Raghu) and chose him for her husband at her *svyaṁvara*. The poem is noted for its charming descriptions of forests, hunting, and festivals. The language is melodious and the social life of the Telugus is skilfully depicted. The poem is dedicated to Narasiṁha Apparāya, a chieftain of Nuzvid.

ISMĀIL. Poet, who is known for his collections of poems: *Chettu Nā Ādarśan* (The Tree is My Ideal) and *Mrutyu Vṛiksham* (The Tree of Death; both 1978). He is preoccupied with the image of tree.

ĪŚVARA PHAṆI BHAṬṬA (1450-1500). Poet, who was born in a Vedic Brāhmaṇa family. His father's name was Īśvara Bhaṭṭa and his mother's Rāmambā. He was the author of the *Paratattva Rasāyanamu* (on Vedant). In this work he considers no distinction between Sadānanda Yati, his preceptor, and God. The work, despite its Vedantic nature, has poetic charm.

ĪŚVARA DUTTU, K. (1899-). He is a

scholarly writer and literary critic. His outstanding works are *Jīrṇa Vijayanagara-charitra* (1927), *Śrīnāthuni Kavitva-tattvamu* (1947), *Prāchīnāndhra Chāritraka Bhūgōlamu* (1960) and *Śāsana Śabda Kōśamu* (1967).

IYYAṄKI VĒNKAṬA RAMAṆAYYA. See *Vēnkaṭa Ramaṇayya, Iyyaṅki*.

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JAGANNĀTH, KALYĀṆA SUNDARI. See *Kalyāṇa Sundari Jagannāth.*

JAGANNĀTHA KAVI, ŌGIRĀLA. See *Ōgirāla Jagannātha Kavi.*

JAGANNĀTHA RĀO, D. Poet, whose chief work, *Mitra Smṛiti* (1910), an elegy, is on the death of his friend.

JAGANNĀDHA RĀO, ICHHAPURAPU (1931-). Writer, who is the author of several short stories. His chief stories are: "Varamichhina Vēlūpu" (The God That Has Granted a Boon), "Chīkaṭlō Pārijātam" (A Pārijāta Flower in the Darkness) and "Śrīmati Sujātā".

JAGANNĀTHA SVĀMI, PĀRANANDI (b. 1886). Writer, whose *Pariṇāma Siddhāntamu* (theory of evolution), *Dēśa-yātrala Kathalu* (1946, travelogues) are famous. He is mainly a columnist in several magazines and has a flair for psychological theories.

JAGANNĀTHAN, YELLAPANTULA (fl. 20th cent.). Poet and author of several books on religion and philosophy, whose drama *Madana Sayakam* is based on the well-known story of Ṛitudhvaja. The work has literary merit and has proved to be a success on the stage. He made a parody of Homer's *Iliad,* as if the war was waged between the rats and the frogs. The author made a keen observation of the nature of the rats and frogs and several varieties of both the species.

JAGARĀO, S.V. Scholar, who is noted for his *Āndhra Yakshagāna Vaṅmayamu* (Musical Play, 1957).

JAGGA KAVI, KŪCHIMANCHI (1684-1757). Poet, who was the younger brother of Kūchimañchi Timma Kavi. He composed the *Chandrarēkhā Vilāpamu, Jānaki Pariṇayamu, Subhadrā Pariṇayamu, Somadēva Rājīyamu,* etc. His last three works have some poetic beauty, while the first work is an obscene satire. It is said that the work was composed at the instance of Nīlādrirāja, brother-in-law of Vijayarāmarāja of Vijayanagara, but, as the king did not keep his word, the poet wrote a satire on him, and called the work *Chandrarekhā Vilāpam,* instead of *Chandrarekhā Vilāsam.* The work parodies the love of the hero and the heroine. It is essentially as a satirical poet that Jagga Kavi excels. *Somadeva Rājīyam,* a historical poem, is based on Kase Sarvappa's *Siddheśvara Charitra;* it narrates the story of Pratāparudra, the Kākatīya ruler.

JAGGANNA ŚĀSTRĪ, MUDIGANTI. Modern writer, who has tr. into Telugu the autobiography of Jawaharlal Nehru.

JAIMINI BHĀRATAMU. See *Pillalamarri Pina Vīrabhadra*; *Vēnkaṭa Krishṇappa Naik, Samukham*.

JAKKANA (fl. 2nd half of 14th cent.). Poet, who was the author of *Vikramārka Charitramu* (1390), which describes the wonderful deeds of Vikramārka, whose name is connected with a Śaka. The poem reveals the interest people had in such adventurous deeds. The poet's narration and his descriptions of the seasons and the Śrīśaila Kshētra are praiseworthy.

JALASŪTRAM RUKMIṆI NĀTHA ŚĀSTRĪ. See *Rukmiṇi Nātha Śāstrī, Jalasūtram*.

JAMADAGNI ŚARMĀ, CHERUKUPALLI (1920-). Writer, who has published several short stories, the important ones being "Chilaka-Gorinka" (The Parrot and the Myna; on the moral to be learnt from beasts) and "Ballōki Vellali" (I Must Go to School; how a boy longs to go to school but goes as a bell-boy).

JAMMALAMAḌAKA MĀDHAVARĀMA ŚARMĀ. See *Mādhavarāma Śarmā, Jammalamaḍaka*.

JAMPANA CHANDRAŚEKHARA RĀO. See *Chandraśekhara Rāo, Jampana*.

JĀNAKIRĀM, ĀCHANṬA. See *Āchanṭa Jānakirām*.

JĀNAKIRĀMA ŚARMĀ. Modern writer, who has produced literature for children, e.g., *Papayi Kathālu* (Baby Stories).

JANAMAÑCHI RĀMAKṚISHṆA. Modern writer, who has produced literature for children, e.g.. *Adagandi Chebuṭanu* (Ask and I'll tell You). He has also several dramas to his credit.

JANAMAÑCHI ŚESHĀDRI ŚARMĀ (1882-1950). Poet, who was a good Telugu and Sanskrit scholar. Besides 25 lengthy poems, which he composed, he tr. many Sanskrit Purāṇas of which the *Brahmāṇḍa Purāṇa* was his masterpiece. His *Kalivilāsam* refers to the present state of waxing materialism and the decline of spiritual values. His *Sangraha Rāmāyaṇa* composed for the young, was popular in Rayalaseema districts. His *Hṛidayānandam*, an original poem, affords happiness and delight to the heart. The Āndhra University conferred on him the title of "Kalāprapūrṇa". The Rayalaseema districts and particularly Cuddapah, are very proud of him.

JANAMAÑCHI VENKAṬA RĀMAYYA (1872-1933). Poet, who was noted for his simplicity, lucidity, melody and chastity of expression. He tr. many Sanskrit dramas, of which *Mālatī Mādhavamu* is the best. He wrote several songs and short poems, which appeared in the Telugu journals of the days.

JANĀRDANA RĀO, KOMPALLE (1907-1937). Writer, who is known for his playlet *Tānsēn*. His *Udayini*, a monthly journal, rendered great service to the growth of modern literature in Telugu, though it was short-lived. *Śrī Śrī* dedicated his magnum opus to this scholar-poet whose complete works are now under print.

JANĀRDANĀSHṬAKAMU. See *Kandukūri Rudrayya*.

JANDHYĀLA PĀPAYYA ŚĀSTRĪ, "KARUṆĀ ŚRĪ (1914-). Talented poet, who is a good scholar of Sanskrit, Telugu and Hindi. His poems generally teem with pathos. In his *Uttishṭha*, the inner voice wakes up the baby Gautama (Buddha) from his sleep; this poem has gone into several editions. In his *Prabōdhamu*, Kṛishṇa rouses in the dejected heart of Arjuna, righteous indignation against the Kauravas. Popular among his writings are collections of verse published in the names of *Udaya Śri* (1944), *Vijaya Śrī*(1946) and *Karuṇa Śri* (1946).

JANNAMANTRI, VENNELAKANṬI. See *Vennelakanṭi Janamantri.*

JARUK ŚĀSTRĪ. See *Rukmiṇī Nātha Śastri, Jalasūtram.*

JĀSHUVA, GURRAM. See *Gurram Jāshuvā.*

JĀSTI VĒNKAṬA NARASAYYA. See *Vēnkaṭa Narasayya, Jāsti.*

JAYANTI RĀMAYYA PANTULU (1860-1941). Scholar, who was the editor of the 1st volume of *Sūryarāya Āndhra Nighanṭuvu* (sponsored by Maharājā of Piṭhāpuram, 1885-1964) and authored several books in Telugu, viz., *Uttara Rāma Charitra, Champū Rāmāyaṇam* and *Amaruśataka*—tr. from Sanskrit and *Muktiśvara Śatakam.* His other works are: *Śāśana Padyamañjari* (1937, 1939), *Defence of Literary Telugu, The Southern School of Telugu Literature* as also a study of the evolution of Telugu Literature. He also published a few songs and stories for children. A scholar also of English and Sanskrit, he was an epigraphist devoted to historical research. He edited volume X of the *South Indion Inscriptions.* An untiring classical revivalist, he established the Andhra Sāhitya Parishattu in 1911 and published a number of old classics in the journal of the Parishat.

JAYAPRADĀ DEVĪ, A. Compiler of *Kathā Mandāram* (1979), a short story collection comprising stories by women.

JAYARĀMA REDDY, V. Modern writer, whose *Premanaukā* illustrates what is meant by pure love and by disinterested friendship.

JĒBUDOṄGALU. See *Viśvanātha Satya Nārāyaṇa.*

JĪR SŪRI. Essayist of Bangalore, whose *Strī Vidyāmaṇi* (Essays on Women's Education) was published in 1875.

JŌGĀ RĀO, YASVĪ. Scholar, who is known for his work: *Āndhra Yakshagāna Vāṅmaya Charitra* (1961) or a history of Yakshagāna Literature in Telugu. He has also composed several poems. As an author of plays for the Kalā Parishat, whose Secretary he was and as a dramatic critic, he earned reputation. He was Lecturer in Telugu in Soviet Union and was Professor of Telugu, Andhra University, Waltair (1946-66).

JOGIRĀZU, GŌṬĒTI. See *Gōṭēti Jogirāzu.*

JŌGI SŌMAYĀJI, GANṬI (1900-87). Poet and scholar, who had acquired proficiency in Sanskrit and other literary languages of the Dravidian family. His chief writings are: *Basava Charitra* (poem; 1925), *Rāmachandruni Hampī Yātrā* (1930; on the ruins of Hampi; inspired by Byron's *Childe Harold*), *Drāviḍa Bhāshālu* and a comparative study, *Āndhra Bhāshāvikāsam* (1948-1968; The Development of Telugu; an endeavour to trace the history of the Telugu language). He has published several literary essays including a commentary in English on Kālidāsa's *Meghasandēśam.*

JOHN, K.P. (fl. 20th cent.). Author of *Āndhra Kesarī.*

JONNALAGAḌḌA SATYA NĀRĀYAṆA MŪRTI. See *Satya Nārāyaṇa Mūrti, Jonnalagaḍḍa.*

JOSHUVĀ. See *Jāshuvā*.

JVĀLĀPATILIṄGA ŚĀSTRĪ, MUDIGONDA (fl. 20th cent.). Poet, whose poem *Rājarāja* (Duryodhana) is based on the *Mahābhārata* but the author justifies the conduct of Duryodhana as a monarch. The style is elegant.

JWĀLĀMUKHĪ (1938-). Poet, whose poems are included in the *Nava Kavitā* (1980), an anthology published by the Āndhra University.

JÑĀNĀNANDA KAVI. Poet, who is known for his poem *Golconda* (1960).

JÑĀNA CHINTĀMAṆI. See *Kṛishṇadēva Rāya*.

JÑANAPRAKĀSAR, S. Author of *Dravidian Element in Sinhalese* (St. Gabriel-Modling: Anthropos, 1937).

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K.S.V. Modern poet, whose poems are marked by economy of words and depth of philosophy.

KADIRĪPATI, PĀLAVĒKARI. See *Pālavekari Kadirīpati*.

KĀKAMĀNI MŪRTI (fl. 17th cent.). Poet and author of the *Pañchāli Pariṇayamu*, *Rāja Vāhanavijayamu* and the *Bahuḷāśva Charitra*. He has tried to combine in his style the excellence of Peddana, Timmana and Tenāli Rāmakṛishṇa (qq.v.).

KĀKUNŪRI APPAKAVI. See *Appakavi, Kākunūri*.

KAKUTSTHA VIJAYAMU. See *Ananta Bhūpāḷa, Maṭla*.

KĀLAHASTI MĀHĀTMYAMU. Poem by Dhūrjaṭi (1480-1545; q.v.), which has been dedicated to Śiva. The work is in 756 stanzas, divided into four chapters. The source of this *Prabandha* is *Skanda Purāṇa*. The story of Tinna, the son of the king of the hillmen, who offered both his eyes to god Śiva, and the story of Natkīra, a great poet, who found fault with a verse written by Śiva himself, are skilfully described by Dhūrjaṭi. In the name Śrī Kālahasti, the three words are supposed to signify the spider, the serpent and the elephant. The poem describes how these three animals gained emancipation. The poet says that not only human beings but also birds and animals attain *moksha* by dint of their sincere devotion to Śiva. This is to instil the mood of devotion towards Lord Śiva in the reader's mind.

KĀLAHASTĪŚVARA ŚATAKAMU. Century of verses by Dhūrjaṭi (q.v.; fl. 16th cent.), which is the best among the Śaiva *Śatakas*. It contains besides incidents relating to the deity that were manifest at Kālahasti near Nellore and devotion to Śiva, beautiful verses replete with poetic conceits and elevated thoughts. The language is elegant, dignified and rhythmic. Many verses have stylistic embellishments. The authorship of the *Śatakam* is often doubted by scholars but it is one of the very popular collections of the verses in the Telugu language.

KĀḶA KAVI, CHEṄGALVA. See *Cheṅgalva Kāḷa Kavi*.

KAḶĀPŪRṆŌDAYAMU. Poem by Piṅgali Sūranna (fl. *c*. 1568; q.v.), composed in 1550.

Rambhā, the most beautiful of *Apsarās*, was proud of her beauty. She boasted that she was matchleses, invincible and that none could separate her from her lover, Nalakūbara. Nārada, the wandering-ṛishi, foretold her fall and prophesied that a false Rambhā and Nalakūbara would rise to confound her pride. Kalābhāshiṇi, a damsel of Dwārakā and Maṇikandhara, a *gandharva* were destined to play the part of the 'double' to Rambhā and Nalakūbara. The rest was a comedy of errors. Maṇikandhara fell in love with Rambhā and Kalābhāshiṇi with Nalakūbara. Maṇikandhara assumed the form of Nalakūbara, and attracted Rambhā to himself. Kalābhāshiṇi assumed the form of Rambhā and was attracted by Nalakūbara. The false and real met in a veritable maze of errors. The spell was broken, everybody realized his folly and made amends. A wonderful episode relating to Sugātri and Śālīna, narrated earlier in the poem enters with the development of the main theme at this stage, through a miraculous march of events. All have rebirths. Kalābhāshiṇi is born as Madālasā and Śālīna and Sugātri are born again with changes in sex; Kalāpūrṇa, their son, marries Madālasā and becomes the hero of the final phase of the story. It is in the fifth canto that Madālasā, under the influence of a charm, reveals the origin of the story. Brahmā and Sarasvatī once had an amorous alliance which resulted in Sarasvatī falling into a fret. Brahmā narrated this affair to a pillar in the middle of the pleasure pond, which a parrot heard and narrated to Rambhā. When Sarasvatī came to know of it, she cursed the parrot to die and be reborn as a damsel on earth; and that was Kalābhāshiṇi.

"In the centre of the plot are Kṛishṇa and his seraglio, and in the background are Kālī worshippers with dark hints of human sacrifices, and Malayālī magicians with mystic garlands and strange spells." Surprisingly Shakespeare's *As You Like It* and this work were written in the same year and both of them have transfer of characters playing a major role in the theme.

It is more a novel in poetry than a *Prabandha,* the only work of its type, and is written independently, except for the names of Indra, Nārada, etc., of any Purāṇa or Sanskrit Kāvya. Each episode is quite original and complete in itself and yet connected with the main story. A notable feature of this work is that the writer altogether discards *ślesha.* Sir C.R. Reddy in his *Kavitvatatvavichāramu* is inclined to regard it as the best poem in Telugu. His view is shared by many scholars.

KĀḶĒŚWARA RĀO, AYYADĒVARA (1881-1962). Scholar, who was associated with Komarrazu Lakshmaṇa Rāo (q.v.). He wrote *Amerikā Saṁyukta Rāshṭramulu* (on American Independence), *French* Svātantrya *Vijayamu* (on French Revolution), *Turushka Sāmrājyam* and *China Jātīyōdyamamu.* His autobiography: *Nā Jīvitakathā—Navyāndhramu* (My Life and Modern Āndhra, 1959) describes the social, political and cultural history of the Āndhra as also the part played by the author in it has been vividly described in simple Telugu. He was an eminent nationalist. As the first Speaker of Andhra Assembly, he headed the team which compiled and published in 1956 an English-Telugu dictionary of Administrative and Judicial terms.

KALIDĀSA, V. Poet, who is known by his poem *Āndhra Vishṇu* (1960).

KĀLĪPAṬNAM KOṆḌAIAH (1901-66). Writer, whose *Viśvarūpam* is a tr. of "The Universe Around Us" by Sir James Jeans. He edited a scientific journal called "Vijñānamu". He is one of the first of popular science writers.

KĀLIPATNAM RĀMA RĀO. See *Rāma Rāo, Kālipatnam.*

KĀḶḶAKŪRI NĀRĀYAṆA RĀO. See *Nārāyaṇa Rāo, Kāḷḷakūri.*

KĀḶḶAKŪRI SŪRYA NĀRĀYAṆA. See *Sūrya Nārāyaṇa, Kāḷḷakūri.*

KALLŪRI VĒNKAṬA NĀRĀYAṆA RĀO. See *Nārāyaṇa Rāo, Kallūri Vēnkaṭa.*

KALLŪRI VĒNKAṬARĀMA ŚĀSTRĪ. See *Vēnkaṭarāma Śāstrī, Kallūri.*

KAḶŌJĪ NĀRĀYAṆA RĀO (1914-). Progressive poet, whose songs espousing the cause of the down-trodden were popular among the people of Telangana. Notable among his worke are *Kāḷōjī Kathalu, Nā Goḍava* (1953), *Nēnu* (1949), the second of which appeared in several volumes. He translated from English and Urdu. He was actively associated with the library movement and the revolt against Nizam.

KAḶUVE VĪRARĀJU (fl. 1680-1750). Writer of Mysore, who composed the *Mahābhāratamu* in prose in about 1730. From the introductory verses in his prose *Bhāratam*, it is evident that he composed poetry also. His prose is in poetic diction. He also contributed in Kannada, the works being *Vaidya Saṁhitā Sārārṇava* and *Vīra-rājōktī Vilāsa.*

KALYĀṆA SUNDARI JAGANNĀTH. Writer, who has authored short stories, the chief one being 'Alarāsa Puttilu'.

KAMALĀ DEVI, BURRA (b. 1908). Poetess, who acquired scholarship in Telugu, Sanskrit and English and composed many short poems relating to the nationalist movement and also lyrico-romantic poems on several themes in different metres. Pathos is generally the main sentiment in many of her poems. She has also translated into Telugu verse some hymns of the *Ṛigveda.*

KAMALĀ DEVĪ, PULAVARTI "KAVI-TILAKA". Modern poetess, who has authored several poems, dramas and novels.

KAMALANĀBHA. Poet, grandfather of Śrīnātha (1365-1440). Author of a translation of the *Padma Purāṇa*, not extant.

KĀMARĀJU HANUMANTHA RĀO. See *Hanumantha Rāo, Kāmarāju.*

KĀMARSU VĒNKAṬAPATI SOMAYĀJI. See *Vēnkaṭapati Somayāji, Kāmarsu.*

KAMBHAMPĀṬI SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa, Kambhampāṭi, Sr.*

KĀMEŚVARA KAVI. See *Śrī Kāmeśvara Kavi.*

KĀMEŚVARA KAVI, LIṄGANAMAKHI. See *Liṅganamakhi, Kāmeśvara Kavi.*

KĀMEŚVARA RĀO, BHĀMIḌIPĀṬI (1897-1958). Dramatist, who wrote a good number of plays of entertainment value. His plays are frequently staged all over the Telugu country. He adopted and initiated the comedies of Moliere as also the symbolic plays of Maurice Maeterlinck. The most popular of them are *Peḷḷiṭreyiniṅgu* (1946), *Kachaṭatapalu* (1927), *Bāgubāgu* (1923), *Peḷḷikanṭrōlu* (1950), *Kālakshēpam* (2 parts, 1928, 1948), etc.

KĀMEŚVARA RĀO, Ch. (fl. *c.* 1950). Writer, whose *Prema Sundari*, a novel, is an adaptation of Victor Hugo's *Les Miserables.*

KĀMEŚVARA RĀO, ŚRĪPĀDA (1877-1943). Writer, who tr. into Telugu D.L. Roy's Bengali dramas like *Chandragupta* (1925), *Shāhjahān* and *Durgādāsa*, which proved quite successful on the stage. He also tr. some plays from Hindi and Oriya as also Sambandha Mudaliar's Tamil drama *Lilāvati Sulochanā*. His translations proved to be successful on the stage. His other works of importance are *Sāhitya Mīmāṁsā* (1926), *Nāṭaka Mīmāṁsā* (1927), etc. He was a very good actor himself.

KĀMEŚVARA RĀO, ṬEKUMAḶḶA (1907-). Writer, who produced literature for children, e.g., *Pālapiṭṭa* (1939). He also wrote *Sāmpradāyika Vijñānamu* (1941) and *Traditional Literature* (Guntur, 1941). His notable works are *Nā Vāṅmaya Mitrulu* (1966--My Literary Friends) and *Vāḍukabhāshā—Rachanakar Konni-Niyamālu*, which deals with the rules that should apply in colloquial style of writings.

KĀMEŚVARĪ, D. Modern writer, who is known for her novels and short stories.

KĀMINĒNI, MALLĀ REḌḌI. See *Mallā Reḍḍi Kāminēni*.

KĀṆĀDA PEDDANA SŌMAYĀJI (fl. 1750). Poet, who was the author of the *Śesha Śaileśa Lilā* (a *chitra kāvya* in which *apañchavargiya*, i.e., the last five homorganic letters are used) and the *Ādhyātma-Rāmāyaṇa* of Viśvāmitra, in verse.

KANAKAMMA, KAÑCHANAPALLI 'KAVITĀVIŚĀRADA' (1893-). Poetess, who stands foremost among the poetesses of classical type. She is a prolific writer of poems, dramas and stories. Of her poems *Jīvayātrā* (1919) and of her dramas, *Haṁsavijayamu* (1935) may be regarded as the best, and both are of philosophical interest. She also translated several dramas from Sanskrit.

KANAKAMMA, PONAKA (b. 1892). Poetess, who with Dronamraju Lakshmibayamma (b. 1909) composed a Telugu version of *Bhagavadgītā* and of *Ārādhanā*, a tribute to Raman Maharshi.

KANAKAMMA, PUTTAPARTI. Modern poetess, who is partner in life as also in literary field of the well-known author Nārāyaṇachāryulu Puttaparti (q.v.). She has also independently composed many poems dealing with the repentance of Yaśodharā, aggrieved Sītā, and ruins of Vijayanagara (Hampi) in everyone of which we find her fecundity of imagination, and felicity of expression.

KANAKARĀJU, GŌṬĒTI. See *Gōṭēti Kanakarāju*.

KANAKPRAVĀSI. See *Chāmarti Kanakaiah 'Kanakpravāsi'*.

KANASA SABHĀPATI PILLE. See *Sabhā, K.*

KĀÑCHANAMĀLĀ. Tragedy by Veluri Chandraśekharam (q.v.; 1896-1964), which is based on the Greek model, observing the three unities. Based on the life of Aśoka, the play portrays the raging internal conflict in Tishyarakshitā, the second wife of the emperor, who is fascinated by the beauty of Kuṇāla, son of Aśoka by his wife. The play glorifies true love, which stands in contrast with lustful infatuation. An English tr. by Amarendra with the same title was pub. in 1967.

KAÑCHANAPALLI KANAKAMMA. See *Kanakamma, Kañchanapalli*.

KAÑCHERLA GŌPANNA (fl. latter part of 17th cent.). Scholar of Bhadrāchalam, who was also known as Rāmadāsa. He authored *Dāśarathi Śatakamu*, a very popular *Śataka*, full of devotion to Rāma.

KANDUKURI ANANTAM. See *Karuṇa Kumāra*.

KANDUKŪRI DĒVĪ VARA PRASĀDA RĀO. See *Vara Prasāda Rāo, Kandukūri Dēvi.*

KANDUKŪRI PRASĀDARĀYA BHŪPĀLUḌU. See *Prasādarāya Bhūpāluḍu, Kandukūri.*

KANDUKŪRI RUDRAYYA (RUDRA KAVI) (fl. 1580-1620). Poet, who was the author of *Janārdanāshṭakamu* (a lyrical poem of eight stanzas addressed to the Deity Janārdana), *Sugriva Vijayamu* (the first Telugu *Yakshagāna*, composed in 1568, describing the victory of Sugrīva, the *vānara* chief), *Niraṅkuśopākhyānamu* (a poem in mixed verse and prose, contrasting the results of piety and sin). The last poem is a fascinating story of a gifted gambler defeating god Śiva, the stake being Rambhā, the Apsarā. Nirankuśa, the victor, lives with Rambhā, though Indra tries to break up their companionship. Ibrahim Qutub Shah recognized the poet's merits and granted him the lands of a village, Chintalapalam. Some scholars believe that he was one of the Ashṭadiggajas.

KANDUKURI VIREŚALINGAM PANTULU. See *Vireśalingam Pantulu, Kandukuri.*

KAṄKANTI PĀPARĀJU (1750-1800). Poet, who was a contemporary and friend of Pushpagiri Timmana (q.v.). The poet, who flourished in Tanjore, was the author of an epic, *Uttara Rāmāyaṇamu*, which describes the birth of Rāvaṇa and other demons as also the story after the coronation of Rāma. The work is popular equally among the high and the low, rich and the poor; it has been dedicated to Madana Gopāla Svāmī. It is in *Champu* and challenges comparison with the best works in Telugu. Based on Vālmīki's *Uttara-kāṇḍa*, the poet enlarged his version with descriptions in the *Prabandha* style. Pāparāju also composed *Vishṇumāyāvilāsam*, which is a *Yakshagāna*. The poet earned fabulously as an interpreter for the Dutch and the English, who had arrived for purposes of trade by then.

KANNEPPALLI SAMBASIVA RAGHU RĀMASVĀMĪ. See *Raghu Rāmasvāmī, Kanneppalli Sambasiva.*

KĀNTĀ RĀO, BALIVĀḌA (1927-). Writer, who, besides a short novel, *Gōḍamidi Bomma* (Figure on the Wall; with a domestic setting), has written several stories, e.g., "Arthabhāgālalō Bhinna Hṛidayālu" (Different Hearts in the Halves of the Persons), "Śrāmikulu" (Labourers and Workmen), "Lōkam', "Būchi" (a fearful thing mentioned to frighten children), "Annapūrṇā", "Parājayam", "Saguṇa" and "Abhyudayam".

KANUPARTI ABBAYĀMĀTYA (fl. *c.* 1750). Poet, who authored the *Aniruddha Charitra* and *Kavi-rājā Manōrañjanamu* (generally regarded as the best book after the *Vasu-Charitra*; q.v.). The second work, also known, *Purūrava-vaṁśacharitra* is regarded by scholars as *Pilla Vasucharitra* (smaller *Vasucharitra*) as it contains many verses quite in imitation of those of Rāmarāja Bhūshaṇa's *Vasucharitra*. The poet was held in high esteem among his contemporaries, for his poetic talents.

KANUPARTI VARALAKSHMAMMA. See *Varalakshmamma, Kanuparti.*

KANYĀŚULAKAM. See Appā Rāo, *Gurazādā Venkaṭa.*

KAPILA KĀŚĪPATHI (1908-73). Writer, who is known for his novels *Svayaṁvaramu* (1964), *Kākatīyāndhrulu* (1939), etc. An eminent journalist and literary critic, he worked in "The Mail" and "Swarājya". He introduced the technique of 'time-play' into Telugu.

KAPPAGANTULA LAKSHMAṆA ŚĀSTRĪ. See *Viśvanātha Lakshmaṇa Kavulu.*

KAPPAGANTULA SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa, Kappagantula.*

KARNAN, RAVINTULA SUVARNA. See *Ravinṭula Survana Karnan.*

KARPŪRA VASANTA RĀYALU. See *Nārāyaṇa Reddy, C.*

KARUṆA KUMĀRA (KAṆḌUKŪRI ANANTAM; 1901-56). Writer, whose *Ākali Manṭalu* (The Burning Flames of Hunger) portrays human character from all angles. His short stories: "Kayya Kāluva" (The Farm and the Canal), "Kūlimanishi" (Labourer) and "Kotta Cheppulu" (New Shoes) have aroused the reader's sympathy for the peasants. *Karuṇa Kumāra Kathalu*, a collection of his stories appeared in 1939 and another *Lil̤l̤ala-molatāḍu* in 1951. He was a good singer and actor.

KARUṆĀ ŚRĪ. See *Jandhyāla Pāpayya Śāstrī.*

KARUTURI SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa, Karuturi.*

KĀSE SARVAPPA (fl, early 16th cent.). Author of *Siddhēśvara Charitra* in *dvīpada* metre, which deals with the genealogy of the Kākatiya dynasty. Being of some importance by virtue of the historical element in it, it starts with the mythical pronouncement that the Kākatiya dynasty originated from Śiva and Pārvatī themselves. The work describes the prowess of the Kākatiyā kings and the glory of Warangal in quite a romantic style.

KĀŚIBHAṬṬA BRAHMAYYA ŚĀSTRĪ (1863-1940). Critic, who was a great scholar of Telugu and Sanskrit. His *Bhāskarōdantam* (1898) is a treatise on the rival claims of Hul̤akki Bhāskaruḍu and Mantri Bhāskaruḍu to the authorship of the Telugu metrical *Rāmāyaṇa.* Opposed to Vīrēśalingam Pantulu (q.v.) in all respects, Śāstrī's *Vivēkachandrikā Vimarśanamu* (also known as *Rājaśekhara Charitra Vimarśanamu*; 1896) was a critique of Vīreśalingam's novel, *Rājaśekhara Charitra*, also known as *Vivekachandrikā.* With the object of exposing the source of the novel, Śāstrī wanted to show that it was based on Goldsmith's *Vicar of Wakefield.* The novel, however, teems with descriptions of Telugu life. Robert Hutchinson translated this novel under the title "Fortune's Wheel" and it was published at London in 1887 with a perface by General Macdonald. Śāstrī also made a trenchant attack on the *Manucharitra* (q.v.), a classic of the 16th century, branding it as obscene and immoral. It created a sensation and provoked controversy. He was a staunch classicist, conservative and uncompromising.

KĀŚĪ KHAṆḌAM. See *Śrīnātha.*

KĀŚĪPHATHI, KAPILA. See *Kapila Kāśīpathi.*

KĀŚĪ VIŚVANĀTHA, S. Author of *Nāstikuni Jīvitam* (The Life of an Atheist; 1979), which is a convincing study of Gora's life and mission. All of his playlets have been brought out in a collection in 1985.

KASTŪRI RAṄGA KAVI (fl. *c.* 1750). Poet, who dedicated his *Lakshaṇa Chūḍāmaṇi* (*Ānandaraṅgarāt Chhandamu*), a work on prosody to Ānanda Raṅga Pillai, an interpreter to Dupleix, the French Governor in India. He also composed a lexicon of Telugu words called *Sāmba-nighanṭuvu.* His other works are *Krishṇārjuna-charitramu* and *Padmanāyaka-charitramu*. While *Sāmba-nighaṇṭuvu* is a dictionary of pure Telugu words, *Kṛishṇārjuna Saṁvādam* is a kāvya in five *Āśvāsas*.

KĀSULA PURUSHOTTAMA KAVI (fl. 1798). Poet and author of *Āndhra Nāyaka Śatakam*, each of the 108 verses ending in an address to Śrīkākulāndhra Dēva or the lord of the temple at Śrîkakulan in Krīshna district. Āndhra Nāyaka stands for Āndhra Vishṇu.

KĀṬAMARĀZU. See *Komanāla Yellaya.*

KĀṬŪRI VENKATEŚVARA RĀO (1895-1962). Poet, who along with Piṅgali Lakshmikāntam (q.v.) authored *Tolakari* (1923), *Saundaranandamu* (1934), *Paulasthya Hṛidayamu* (1937), *Guḍigaṇṭalu* (1942) and *Pannīṭijallu* (1966)—all poems of repute. He also translated *Pratijñā Yaugandharāyaṇamu* (1936) and *Svapna Vāsavadattā* (1936) of Bhāsa. The poet is famous for the melody and flow of his poetry.

KAUSALYA DEVĪ, KODURI. Modern writer, who is noted for her short stories, the chief one being "Sankellu". She has also written novels.

KAUTA ŚRĪRĀMA ŚĀSTRĪ. See *Śrīrāma Śāstrī Kauta.*

KĀVALI VENKAṬA BORRAIAH. See *Borraiah, Kāvali Venkaṭa.*

KAVI CHAUḌAPPA ŚATAKAMU. See *Chauḍappa, Kavi.*

KAVIJANŌJJĪVANI. See *Rāya Raghunātha Tonḍamān.*

KAVI JĪVITAMULU. See *Śrī Rāmamūrti, Guruzada.*

KAVI KARṆA RASĀYAṆAMU. See *Sankusāla Nṛisiṁha Kavi.*

KAVIMOṆḌALA VĒNKAṬA RĀO. See *Vēnkaṭa Rāo, Kavikonḍala.*

KAVI RĀO (1918-). Modern writer, who has produced literature for children, e.g., *Bommarillu* (Toyhouse), *Nela Vanka* (Crescent Moon; tr. from Rabindra Nath Tagore), and *Muddupapa* (Lovely Baby).

KAVITĀVIŚĀRADA. See *Kanakamma, Kañchanapalli.*

KAVITILAKA. See *Kamalā Devi, Puḷavarti.*

KAVITVAVĒDI. See *Vēnkaṭa Nārāyaṇa Rāo, K.*

KAVULU, VENKAṬA-PĀRVATĪŚVARA. See *Venkaṭa-Pārvatīśvara Kavulu.*

KAVUTĀ ŚRĪ RĀMA ŚĀSTRĪ (1875-1947). Writer, who was an ardent social reformer and married a virgin widow. He also participated in the Vandēmātaram movement. He tr. into Telugu the Bengali works of Aśvinī Kumār Dutt. He started a Telugu monthly magazine "Sārada", which continued for several years.

KĒSARI, K.N. (1875-1953). Writer, whose autbiography: *Nā Chinnanāti Muchchhaṭlu* (1953; Events of My Early Life) is very interesting because he rose from a humble situation in life to a very high status through his persevering efforts. He edited "Gṛihalakshmi" a women's magazine and presented awards to eminent ladies. He established Telugu schools in Madras.

KĒSARĪ VILĀSAMU. See *Venkaṭa Subba Rāo, Renṭala.*

KEŚAVATPANTULA NARASIṀHA ŚĀSTRĪ. See *Narasiṁha Śāstrī, Kēśavapantula.*

KĒSAVA REDDI, K. Author of ***Kshudra***

Devatā (1979), a novel on the problem of outrages on Harijans. Written in Rayalaseema rural dialect, this novel reminds one of *Mālapalli* (q.v.).

KEŚAVA SVĀMY, NELLURI. See *Nelluri Keśavasvamy.*

KĒTANA (1200-50). Poet, who was son of Mantrī Bhāskara and paternal uncle of Tikkanna (q.v.). He rendered freely into Telugu verse the *Kādambarī* (q.v.) of Bāṇa, which is in Sanskrit prose. This Kētana is other than Mūlaghaṭika Ketana (q.v.).

KĒTANA, MŪLAGHAṬIKA (1225-90). Poet and author of the Telugu *Daśakumāracharitra* (1255), a translation of Sanskrit poet Daṇḍin's work of the same name. The poem won the author the title Abhinava Daṇḍi; it has been dedicated to Tikkanna (q.v.), his guru. Ketana is also the author of *Āndhra-Bhāshābhūshaṇam* (1270; the first Telugu grammar in Telugu) and *Vijñāneśvarīyam* (1260), a tr. of Vijñāneśvara's *Mitākshara* (a commentery on Yājñavalkya's *Smriti*, the governing authority on Hindu law in South India). In the introductory verses of his grammar, the author says that he is the first to write a Telugu grammar.

KĒTAVARAPU VĒNKAṬA ŚĀSTRĪ. See *Vēnkaṭa Śāstri, Kētavarapu.*

KHAṆḌAVALLI LAKSHMĪ RAÑJANAM. See *Lakshmī Rañjanam, Khaṇḍavalli.*

KHAṆḌAVALLI RĀMACHANDRUDU (fl. 19th cent.). Writer, who is known for his novels *Dharamavatī Vilāsamu* (1895), *Lakshmī Sundara Vijayamu* (1896; set in the court of Tippu Sultan) and *Mālatī Rāghavamu* (1896; a love story). The first novel, on the model of *Śri Ranga Charitra* (q.v.) describes a woman's tact and valour. The heroine goes to the king's court, argues with her opponents and wins her case.

KHASSIM KHAN, MOHAMMAD. Modern scholar, whose *Bāla Vijñāna Sarvasvamu* is a children Encyclopaedia.

KINGSCOTE, MRS. GEORGIANA (Wolff). English Indologist, who was the author of *Tales of the Sun; or Folklore of Southern India* (London and Calcutta, 1890).

KINNERASĀNI PĀṬALU (The Lyrics of Kinnerasāni, a rivulet). Collection of songs by Viśvanātha Satyanārāyaṇa (q.v.), which deals with the life of a meek housewife, Kinnera, who suffers the ill-treatment of her mother-in-law. Her husband is a silent spectator as he can neither disobey his mother nor console his wife. Kinnera, unable to bear humiliation any longer, leaves her home for the forest. Her husband follows her and takes her into his arms. In his embrace, she melts into water and flows in a stream. Weeping inconsolably, he becomes a stone. This is the prelude. In other songs are described Kinnera's origin, gait, dance, music, sorrow, etc. Finally, the rivulet's confluence with the mighty river Godāvarī is narrated.

KLUGE, THEODOR (b. 1880). German Indologist, who authored *Die Zahlenbegriffe der Dravida der Hamiten der Semiten und der Kaukasier* (Berlin, 1941).

KOḌĀLI ĀNJANĒYULU. See *Ānjanēyulu, Koḍāli.*

KOḌĀLI VENKAṬA SUBBA RĀO. See *Venkaṭa Subba Rāo, Koḍāli.*

KŌDAṆḌA RĀMA REḌḌI, MARUPŪRI (1902-). Pen name 'Hālikuḍu'. Scholar, who wrote an elaborate critical introduction to *Karṇa Parvamu* (1954). His works

Vēmana-pāśchātyulu (1971), *Vachana Kambarāmāyaṇamu*, *Assāmi Sāhitya Charitra*, *etc.* are notable. He edited a dialect dictionary for A.P. Sahitya Akademi. He worked in 1928 in "Samdarśini" a journal in Madras. He started the famous journal "Zamīnraitu" and edited it. He established a printing press by name Prabhāta Mudraṇālayam and published a journal "Raudhrānvēshi" and another "Mandākinī". His best work is *Tikkana Sārasvata-mūrti*.

KŌDANḌA RĀMAYYA, TIMMĀVAJJHALA (fl. early 20th cent.). Writer, whose *Pālavelli* is a collection of his essays on literary topics.

KOḌAVAṬIGAṆṬI KṚISHṆA MŪRTHY. See *Kṛishṇa Mūrthy*, *Koḍavaṭigaṇṭi*.

KOḌAVAṬIGAṆṬI KUṬUMBA RĀO. See *Kuṭumba Rāo*, *Koḍavaṭigaṇṭi*.

KODURI KAUSALYA DEVĪ. See *Kausalya Devī*, *Koduri*.

KOḌŪRI LĪLĀVATĪ DEVĪ. See *Līlāvati Devī*, *Kodūri*.

KODURI ŚRĪRĀMA MŪRTI. See *Śrīrāma Mūrti*, *Koduri*.

KODURI VENKAṬACHALA KAVI. See *Venkaṭachala Kavi*, *Koduri*.

KOGANTI DURGA MALLIKĀRJUNA RĀO. See *Mallikārjuna Rāo*, *Koganti Durga*.

KOKKOṆḌA VĒNKAṬARATNAM PANTULU. See *Vēnkaṭaratnam Pantulu*, *Kokkoṇḍa*.

KŌLĀCHALAM ŚRĪNIVĀSA RĀO. See *Śrīnivāsa Rāo*, *Kōlāchalam*.

KŌLĀ ŚESHĀCHALA KAVI. See *Śeshāchala Kavi*, *Kōlā*.

KOMALA, N. Authoress of *Nūtana Vanita* (1979) on the problem of woman.

KOMANĀLA YELLAYA. Poet, who composed a ballad, *Kāṭamarāzu*. It relates to the story of a local chief Kāṭamarāzu (about 1170) and the neighbouring Siddirāzu. The date of the ballad, which contains inspiring descriptions of incidents and heroes as also interpolations, is not certain. Kāṭamarāzu became a divine hero. People believe that by worshipping him, they can have rains in times of drought and barren women will be blessed with children.

KOMĀNḌŪRI KṚISHṆAMACHARYULU (fl. 20th cent.). Poet, who in his poem *Pushpandhayam* addresses the bee and describes the flowering trees of the garden.

KOMĀRAGIRI SAÑJĪVA KAVI (fl. 18th cent.?). Poet, who is said to have composed his *Śaśāṅka Śekhara Śatakamu* in six hours and another *Harihara Saṁvādamu*.

KOMARRAZU VENKAṬA LAKSHMAṆA RĀO. See *Venkaṭa Lakshmaṇa Rāo*, *Komarrāzu*.

KOMMANNA, NIŚŚAṄKA. See *Niśśaṅka Kommanna*.

KOMMŪRI PADMĀVATĪ DEVĪ. See *Padmāvatī Devi*, *Kommūri*.

KOMMŪRI SĀMBAŚIVA RĀO. See *Sāmbaśiva Rāo*, *Kommūri*.

KOMMŪRI VEṆU GOPĀLA RĀO. See *Veṇu Gopāla Rāo*, *Kommūri*.

KOMPALLE JANĀRDANA RĀO. See *Janārdana Rāo*, *Kompalle*.

KONA VENKAṬARĀYA ŚARMĀ. See *Venkaṭarāya Śarmā*, *Kōna*.

KOṆḌAIAH, KĀLĪPAṬNAM. See *Kālīpaṭnam Koṇḍaiah*.

KONḌAMUDI ŚRĪRĀMACHANDRA MŪRTY. See *Śrīrāmachandra Mūrty, Konḍamudi.*

KONḌĀ VĒNKAṬAPPAIAH. See *Venkaṭappaiah, Konḍā.*

KONḌAVĪṬI VĒNKAṬA KAVI. See *Vēnkaṭa Kavi, Konḍavīṭi.*

KONḌAYYA G.C. Author of *Tupakigottam-Haratipallem* (1979), a political novel on the contemporary situation in Āndhra.

KONḌURU VĪRARĀGHAVĀCHĀRYULU. See *Vīrarāghavāchāryulu, Konḍuru.*

KŌNĒRU KAVI. Poet, who translated the *Bhāgavata-purāṇa* into *dvipada* metre. His time is not certain.

KŌNĒṬI DĪKSHITA CHANDRUḌU. Poet of Tanjore, who composed in 1680 the *Vijaya Rāghava Kalyāṇam*, a *Yakshagāna*, which narrates the marriage of Kāntimati with Vijaya Rāghava. It is a dance-drama with verses, songs, rhythmic prose passages and dialogues in popular language. The poet flourished in the reign of Viajaya Rāghava Nāyaka (*r.* 1633-73).

KONOW, STEN. British Indologist, whose relevant articles are: "Etruscan and Dravidian" (1940) and "Notes on Dravidian Philology" (1903).

KOPPARAPU SŌDARAKAVULU (Brothers; fl. 1910-40). Twin poets, who composed poems extempore with such a rapidity that it was impossible for any scribe to take down the verses that they poured forth. The eldest of them was Vēnkaṭa Subbarāya Śarma (1895-1932). The second was Vēnkaṭa Ramaṇa Śarma (1887-1942). Together they were rivals of Tirupati Vēnkatakavulu. Most of their Avodhānas and stray poems were posthumously published.

KOPPARAPU SUBBĀ RĀO. See *Subbā Rāo, Kopparapu.*

KORĀḌA MAHĀDEVA ŚĀSTRĪ. See *Mahādeva Śāstrī, Korāḍa.*

KŌRĀḌA RĀMACHANDRA ŚĀSTRĪ. See *Rāmachandra Śāstrī, Kōrāḍa.*

KŌRĀḌA RĀMAKṚISHṆAYYA. See *Rāmakṛishṇayya, Kōrāḍa.*

KORAVI GŌPARĀJU (1384-1429). Poet, who was the author of *Siṁhāsana-dvātriṁśika* which contains 32 beautiful stories narrated by *Sālabhañjikas* (dolls) to King Bhōja, while he was trying to gain the throne of Vikramārka.

KORLAPATI ŚRĪRĀMA MŪRTI. See *Śrīrāma Mūrti, Korlapati.*

KORRAPĀTI GAṄGĀDHARA RĀO. See *Gaṅgādhara Rāo, Korrapāti.*

KŌṬA SUNDARA RĀMA ŚARMĀ. See *Sundara Rāma Śarmā, Kōṭa.*

KOṬIKALAPŪḌI SĪTĀMMA. See *Sītāmma, Koṭikalapūḍi.*

KOTIŚVARA RĀO, T. (d. 1971). Scholar, who has written an illuminating study of *Amuktamālyada* (q.v.), a classic of the 16th century.

KOṬRA LAKSHMĪ NĀRĀYAṆA ŚĀSTRĪ. See *Lakshmī Nārāyaṇa Śāstri, Koṭra.*

KOṬRA ŚYĀMALA KĀMA ŚĀSTRĪ. See *Śyāmala Kāma Śāstri, Koṭra.*

KOTTALAṄKA MRUTYUÑJAYA KAVI (fl. 19th cent.). Poet, who was author of the *Nirōshthya Nala Charitra*, a *chitra kāvya*, *Dharātmajā-pariṇayamu* and *Brihannāradiyamu.*

KOTTAPALLI LALITĀ. See *Lalitā, Kottapalli.*

KOTTAPALLI VĪRABHADRA RĀO. See *Vīrabhadra Rāo, Kottapalli.*

KOTTA SATYA NĀRĀYAṆA CHAUDHARI. See *Satya Nārāyaṇa Chaudhari, Kotta.*

KOTTŪRI VIŚĀLAKSHAMMA. See *Viśālakshamma, Kottūri.*

KṚĪḌĀBHIRĀMAMU. See *Śrīnātha.*

KṚISHṆA, G.V.G. Modern writer, who is known for his novels.

KṚISHṆADĀSA (fl. *c.* 1760). Poet and author of *Rādhākṛishṇa Vilāsamu*, an erotic poem.

KṚISHṆADĒVA RĀYA (1485-1530). Vijayanagar Emperor (r. 1509-30), who was a poet and a Vaishnavite. He was a patron of art and literature and himself was a scholar in Sanskrit, Kannada and Telugu. His Telugu work, *Āmuktamālyadā* (q.v.) or *Vishṇuchittīyamu* is one of the five great *kāvyas* in Telugu. Out of his Sanskrit works which are: *Madālasā-Charitra, Satyā Vadhū Priṇanamu, Sakala Kathā Sāra Saṅgraham, Jñāna Chintāmaṇi, Rāsamañjari* and *Jāmbavatī-Pariṇayam*, only the last work, which is a drama, is extant.

Under his leadership, imitation was exchanged for self-expression; the practice of translating from Sanskrit originals was almost given up and independent *Prabandhas* based on Puranic story or some invented theme after the fashion of *Mahākāvyas* in Sanskrit came more into vogue. The earlier *Prabandhas* were marked by originality, freshness, variety, freedom and grace of matter and style, but later on in the hands of lesser poets, the *Prabandha* tended to degenerate into stereotyped and monotonous forms which closely followed the rules of Sanskrit poetics, but fell far short of true literature.

The court of Kṛishṇadeva Rāya, who was the most distinguished among the monarchs of the Vijayanagar empire, adorned the *Ashṭadiggajjas* (the Eight Elephants of the Quarters). Allasāni Peddana, Nandī Timmanna, Ayyala Rāju Rāmabhadriah, Dhūrjatī and Mādayahgāri Mallana, were certainly among the eight. Some believe that Rādhāmādhava Kavi and Kandukūri Rudra Kavi were included, the eighth being a musician or a Sanskrit poet. Tradition believes that Pingaḷi Sūrana, Bhaṭṭumūrti and Tenāli Rāmakṛishṇa were the other three but they did not dedicate their works to the Emperor.

Kṛishṇadeva Rāya's language is so difficult and syntax so complex, that without the help of a commentary or a scholar, it is not understandable. Vēdam Venkaṭarāya Śāstrī (1833-1923) has edited the *Āmuktamālyadā* and written a commentary on it. See *Āmuktamālyadā.*

KṚISHṆADĒVARĀYA VIJAYAM. See *Kumāra Dhūrjaṭi.*

KṚISHṆADHVARI (1590-1660). Scholastic poet, who lived in the reign of Raghunātha Nāyaka (r. 1600-31), king of Tanjore. He was a prolific writer and a great scholar of Sanskrit and Telugu. He composed the *Naishadha-pārijātīyamu*, a *dvarthi kāvya*, which describes the story of Nala and *Pārijātaharaṇa* in *double entendre*. From the point of language, style and flow, this work is considered higher than the works of Piṅgali Sūrana and Rāmarāja Bhūshaṇa (qq.v.). In Sanskrit, he composed *Raghūnātha Bhūpālīyam* on the model of Vidyānātha's *Pratāparudrīyam*, a work on poetics and rhetoric, wherein all the illustrative stanzas refer to the glory of Raghunātha. *Tālachintāmaṇi* is his work on music, while his *Kalyāṇa Kaumudi Kandarpa* is a play adaptable for presentation in the *Yakshagāna* style.

KṚISHṆA KAVI (fl. *c*. 1750). Poet and author of *Śakuntalā Pariṇayam*, which is regarded by scholars as *Pilla Vasucharitra* (smaller *Vasucharitra*), as it contains many verses quite in imitation of those of Bhaṭṭumūrti's *Vasucharitra*.

KṚISHṆA KUMĀRĪ, NAYANI (1930-). Poetess and prose writer, whose *Āndhrula Kathā* is her masterpiece. She has also pub. *Jānapada Gēyagāthalu* (Hyderabad, 1977). She writes in Free Verse. She has also kept a good diary of her trip to Kashmir.

KṚISHṆAMĀCHĀRYA (fl. *c*. 13th cent.). Writer of Warangal, who is credited with the authorship of *Simhagiri* (*Narahari*) *Vachanas* (the earliest prose work) sung in praise of god Narasimha "Simhachalam" towards the north of the east coast. While he is supposed to have composed hundreds and thousands of these *Vachanas* (form of prose composition), only a few dozens of them are now extant.

KṚISHṆAMĀCHĀRYA, DĀŚARATHĪ. See *Dāśarathī Kṛishṇamāchārya*.

KṚISHṆAMACHĀRYULU, KOMĀNDŪRI. See *Komāndūri Kṛishṇamachāryulu*.

KṚISHṆAMŪRTI, BH. (1929-). Scholar, who is known for his *Telugu Bhāshā Charitra* (History of the Telugu Language; Hyderabad, 1974), "Comparative Dravidian Studies" in Thomas A. Sebeok (ed., *Current Trends in Linguistics*, vol. V, Moulton, The Hague, 1969) and *Studies in Indian Linguistics* (ed. 1968). His magnum opus is *Telugu Verbal Bases*, a publication of the California University. He edited two volumes of Dialect Dictionaries of Occupational Terms dealing with Agriculture and Handloom Industry and is the general editor of the series of such dictionaries. He also edited Concordance of Tikkana. He is the Vice-Chancellor of the University of Hyderabad and the most respected Linguist in the country.

KṚISHṆAMŪRTI, D.V. (fl. 20th cent.). Poet, whose *Śrī Śukanāsopadeśam* is an adaptation of an episode in Bāṇa's *Kādambarī* but reads like an original poem.

KṚISHṆA MŪRTHY, KOḌAVAṬIGAṆṬI (1914-). Writer, who is noted for his short stories.

KṚISHṆA MURTHY, MALLADI VENKAṬA. Modern novelist, whose chief works are: *Sāvirahe*, *Nattalosthunnay Jagrata*, *Nāti Charami* and *Rendu Rellu Āru* (1984; reprint 1985).

KṚISHṆAMŪRTI, POTAPRAGADA (1883-1952). Poet, who composed two lengthy poems: *Taridalpu Dalasari* (Vishṇu's Greatness) and *Erukuva Marakuva* (Knowledge Ignorance).

KṚISHṆAMŪRTI, SISHTU. See *Sishtu Kṛishṇamūrti*.

KṚĪSHṆAMŪRTI ŚĀSTRĪ, ŚRĪPĀDA (1866-1960). Second Telugu poet-laureate and the most prolific writer, who belonged to Rājamahendravaram. He was the author of about 200 works, representing almost all branches of Telugu literature—poetry, drama, essay and biography. An eminent Sanskrit scholar and honoured with such titles as "Mahāmahopādhyāya", "Kavirāja" and "Kalāprapūrṇa", he prepared singlehanded the trs. of *Mahābhārata*, *Bhāgavata* and the *Rāmāyaṇa*. His plea for another version of these epics was that the first was not a true but free tr. of the original Sanskrit. He wrote some other lengthy poems such as *Gaṇeśa Purāṇam*.

Of his minor poems, some are satirical and some are in the so-called pure Telugu. Among his original works, *Madhukara Vijayam* is the most interesting. It reads like a novel in verse. His other chief poems are: *Gautamī Māhātmyamu*, *Brahmānandamu*, etc.

Of his dramas, *Bobbiliyuddham* (1908), a historical drama relating to the battle at Bobbilli (1757) is the best and is frequently staged. The other chief plays are: *Vīrasena Vijayam*, *Yājñavalkya Nāṭakam*, *Veṇisaṁhāramu* and *Śrīnātha Kavirājīyamu*. *Kalabhāshiṇi* is based on a theme from *Kalapūrṇodayam*; of his prose works, *Tenāli Rāmakrishṇa Charitam* is the best. He had also been a journalist. His "Gautami" (1908) was the first Telugu daily, while other magazines he edited are: "Vajrāyudhamu", "Mānasevā", etc. Felicity of expression and scholasticism are the chief characteristics of his works. He has been acclaimed as "Abhinava Śrīnātha", which suggests that his poetry has the merits of Śrīnātha's compositions.

KṚISHṆA RĀO, ATTILI. Writer, who is noted for his short stories. He has also authored short plays. e.g., *Tūrpu Rekhalu* (The Rays of Dawn). *Tommy, Tommy, Tommy* (1978) and *Ūregimpu* (Procession; based on a Bengali play).

KṚISHṆA RĀO, B.V. Modern scholar, whose articles on the temples at Mukhalingam (built in the 8th century) were published in the Telugu journal "Bhāratī". His masterpiece is "The Mediaeval History of Andhra" written in English.

KṚISHṆA RĀO, BHĀSKARABHAṬLA (1918-66). Writer, who is known for his short stories and novels, e.g., *Velluvalō Pūchika Pullalu* (Straws in a Flood, 1964).

KṚISHṆA RĀO, G.V. (1914-79). Scholar, philosopher and writer, whose *Kīlu Bommalu* (Puppets; 1953), a novel, illustrates how innocent people are ruined and are subject to misery by the machinations of the clever people in villages. His incomplete last novel *Pāpi Koṇḍalu* (Mountains of Sin, 1969) portrays poverty and prejudice in Telugu life. His drama *Bhikshāpātra* gives a new interpretation to the ideals of the Puranic heroes. He also wrote short stories, chief one being *P.T.O.* He was a Royist.

KṚISHṆA RĀO, K.V. Modern writer, who translated *Rājataraṅgiṇi* from Sanskrit into Telugu.

KṚISHṆA RĀO, MUṬNŪRI (1879-1945). Writer and journalist, whose essays under the title of *Samīkshā* on the literary and cultural topics were published. In 1907 he became editor and proprietor of "Kṛishṇa Patrikā", a weekly and for four decades, he shaped the thought and outlook of the Telugus by his admirable editorials and essays on art and literature, and on political and social problems.

KṚISHṆA RĀO, NĀḶAM (1881-1961). Scholar and poet, who published a dictionary of Telugu idiomatic expressions under the title *Telugu Jātiyamulu* (1940). He also composed simple poem for children. The titles and contents of his books are attractive and instructive. His poems are: *Tēne Chinukulu* (Drops of Honey), *Mīgaḍa Tarakalu* (Pieces of Cream), *Pāpāyi* (Baby), *Muddu* (The Kiss) and *Venna Muddalu* (Lumps of Butter), all published in 1935. He managed the famous Gautamī Granthālayam of Rajahmundry.

KṚISHṆA RĀO, ŚRĪKAṆṬHAM. Modern writer, who has produced a good deal of literature for children, e.g., *Bāla Sāhityam Kathālu* (Stories for Children).

KṚISHṆA ŚARMĀ, DĒŚIRĀJU (1912-78). Poet, whose *Sandhyā Rāgiṇi* is an address to the "Lady Dawn" with descriptions of nature and tender emotions expressed in reflective mood. His other important poem is *Dayyāla Peṇḍli* (The Marriage of the Devils). A nationalist to the core, he was jailed several times during the freedom movement.

KṚISHṆA ŚARMĀ, M.V. Modern writer, who authored a life-sketch of Śrī Ādibhatla Nārāyaṇa Dāsa.

KṚISHṆA ŚĀSTRI, DĒVULAPALLI, SR. See *Subbarāya Śāstrī.*

KṚISHṆA ŚĀSTRĪ, DEVULAPALLI VENKAṬA (1897-1980). Poet, who was born in a family of pandits and poets. He lived for some time in Bengal and was influenced by the Brahmo Samaj movement. He started composing lyrics from his college days. *Kṛishṇa Pakshom* (1925), *Pravāsam* (1929) and *Urvaśi* (1929), three collected volumes of his lyrical poems, are his masterpieces. His poems are replete with melancholy and despondency, expressive of the agony of his soul. His songs are melodious and appealing. He is justly regarded as one of the sweetest poets in Andhra Pradesh and was a favourite of young poets. In his early years, he listened to the discourses and disputations of the Dēvulapalli Sōdarulu, the younger of whom was his father. His speeches are enlivening and full of gentle humour. His introduction to *Ēkānta Sēvā* composed by Vēnkaṭa Pārvatīśvara Kavulu (q.v.) is a fine specimen of prose in modern Telugu. He also composed songs for films, which are quite popular. He wrote some lyrical features (*Yakshagānas*) like *Guha*, *Kṛishṇāshṭami* and *Vipranārāyaṇa* (1964).

Kṛishṇa Śāstri's complete works aer being brought out by his son, Bujjāyi and these are likely to run into about 20 volumes.

KṚISHṆA ŚATAKAMU. Very popular *Śatakamu*, which is attributed to Tikkana (q.v.) by some scholars, while others ascribe it to Bhīma (fl. early 15the cent.; q.v.), but there is no evidence to prove it. As a matter of fact, nothing is definite about its authorship or the date of its composition. Some scholars, however, are now of the view that it was composed by Vennelakanṭi Jannamantri, an officer in the service of Dēvarāya of Vijayanagar, who reigned from 1360 to 1420. There is another *Kṛishṇa Śataka* by Chīdeḷḷa Rāmakavi (19th cent.), but it contains some metaphysical points and is different from the *Kṛishṇa Śatakamu*, which is in popular use.

KṚISHṆA ŚRĪ. Modern scholar, who toured all over the Telugu country and collected 187 folk-songs current in the three regions of Andhra Pradesh—Telengana, Rayalaseema and the coastal district. He classified the songs under several heads.

KṚISHṆA YĀCHĒNDRA, VELUGŌṬI GOPĀLA. See *Velugōṭi Gopāla Kṛishṇa Yāchēndra.*

KṚISHṆAYYA, VELGAPUḌI. See *Velagapuḍi Kṛishṇayya.*

KṚITTIVĀSA TĪRTHULU, TALLĀVAJJHALA (1914-64). Scholar and writer, who had a good knowledge of Sanskrit, Pali, Prakrit, Hindi and English. He collaborated with his father Śivaśaṅkara Śāstrī (q.v.) in translating *Kathāsaritsāgara* into Telugu. He authored a few short stories and novelettes as also *Girvaṇarūpakam*, a work on dramaturgy.

KROTTAPALLI SŪRYA RĀO. See *Sūrya Rāo, Krottapalli.*

KSHĒTRAYYA (fl. 17th cent.). Original name Muvva Varadayya is a hymnologist and musician, who was born and brought up in Muvva or Movva, a village in Kṛishṇa district and toured extensively. He was a contemporaneous with Vijayarāghava Nāyaka (r. 1633-73), ruler of Tanjore, in whose name he composed some songs and sang before him. He is reputed to have composed some 4,000 songs but only more than 400 are extant. His compositions are famous for their musical and literary merit, and for their adaptability to dance and *abhinaya*. Scholars are of the opinion that so far as the literary quality is concerned, they are superior to Tyāgarāja's songs, though the musical aspect is richer in the latter.

KŪCHIMAÑCHI JAGGA KAVI. See *Jagga Kavi, Kūchimañchi.*

KŪCHIMAÑCHI TIMMA KAVI. See *Timma Kavi, Kūchimañchi.*

KŪCHI NARASIṀHAM (1866-1940). Poet, whose chief poems, *Gauraṅga Charitra* and *Rāmakṛishṇa Paramahaṁsa Charitra* are in simple language and good style. They are popular and widely read in the country. A staunch advocate of classical Telugu, he was one of the compilers of *Sūryarāndhra Nighaṇṭuvu*. He was closely associated with Pānuganṭi Lakshmī Narasiṁham Pantulu.

KŪKANṬI NARASIṀHA (fl. *c.* 1790). Poet; Pushpagiri Timmana (q.v.) was his contemporary and friend. The poet flourished in Tanjore. He rendered mechanically into *dvipada* metre the *Vishṇumāyāvilāsa*, a drama of Chintalapūdi Ellaya (q.v.).

KULAŚEKHARA RĀO, M. Author of *Telugulo Vachana Vāṅmayamu* (Hyderabad, 1964), which is an account of the development of Telugu prose. He also ed. (1980) Samukham Venkaṭa Kṛishnappa Naik's *Jaimini Bhāratam.* In 1985, he has pub. *Telugu Sāhityamu: Pariśodhana* (Telugu Literature: Research), a review-work in 24 chapters, which aims at presenting chronologically the research-work done by scholars and institutions for over 150 years.

KUMĀR, RĀGHAVACHĀRI SAMPAT. See *Rāghavachāri Sampat Kumār.*

KUMĀRA DHŪRJAṬI (fl. 1550-80). Poet, who was great-grandson of Dhūrjaṭi (q.v.) and son of Kaliyāmātya. His real name was Vēnkaṭārya. He chronicled the military exploits and conquests of Kṛishṇadēva Rāya (r. 1509-30; q.v.) in his *Kṛishṇadēvarāya-Vijayam* (1550). It is, therefore, valued as a fine piece of literature and also as a source of history. He also composed *Sāvitrī-Charitra* and *Indumatī Vivāhamu*, the first dealing with the story of Sāvitrī and the second based on the story of Indumati, sister of Bhōja, King of Vidarbha, who fell in love with prince Aja (son of Raghu) and chose him for her husband at her *svayaṁvara*. The last poem has interesting descriptions of forests, hunting, and festivals. The language used is melodious, with appropriate stylistic ornaments and figures of speech.

KUMĀRA RUDRADĒVA. See *Bhāskara Rāmāyaṇamu.*

KUMĀRASAMBHAVAMU. See *Nanne Choḍa.*

KUMĀRASWĀMI NAIDU, G. See *Veḍi Velugulu.*

KUMARASWAMI RAJA, N. Author of *Post-Nasal Voiceless Plosives in Dravidian.* With an Introduction by M.B. Emeneau (Annamalai University, 1969).

KUMMARI MOLLA. See *Molla Kummari.*

KŪNAPULI LAKSHMĪ NARASAYYA. See *Lakshmī Narasayya, Kūnapulli*.

KUṆḌURTI ANJANEYULU (1922-1982). Progressive poet, whose poems were pub. in the *Nayāgarā* (1944) in which he tried to express his resentment against war. He was a champion of Free Verse, which alone, according to him, is the best suited form for the present day. His poems and playlets in Free Verse are : *Telaṅgāna* (1956), *Daṇḍiyātrā*, *Chōṭlēdu*, *Nagaramlō Vāna*, *Āśa* (1957), etc. He established an organization, Free Verse Front, which awards prizes for young and talented writers (1980). His *Nagaramlō Vāna* got Soviet Land Nehru award in 1969 and another from the A.P. Sahitya Akademi in 1970. All his story poems were published as a single volume, *Kundurti Kritulu*. In 1985 has appeared *Idigo Nā Jenda* (Here is my Flag); ed. by Śila Vīrarāju), which is a collection of some of the last poems of Kundurti; these poems also display his poetic creed.

KUṆḌURTI VĒNKAṬĀCHALAPATI KAVI. See *Vēnkaṭachalapati Kavi, Kuṇḍurti*.

KŪRMANĀTHA KAVI, GŌKULAPATI. See *Gōkulapati Kūrmanātha Kavi*.

KURUGANṬI SĪTĀRĀMAYYA. See *Sītārāmayya, Kuruganṭi*.

KUṬUMBA RĀO, B.V. Scholar of Osmania University, who is known for his work *Āndhra Navalā Pariṇāmāmu* (Evolution of the Andhra Novel; 1971). The work portrays the history of novel as a literary form from its inception in the closing decades of the 19th century upto the present seventies.

KUṬUMBA RĀO, KOḌAVAṬIGAṆṬI (1909-80). Writer, who has written 500 short stories, some 150 sketches, a hundred plays—most of them for the Radio and about 20 novels. He has also to his credit a number of essays on literary, scientific and social problems. He was a journalist and a writer of film scripts. Starting under the influence of Chalam (q.v.), he soon was drawn to individualism. Around the year 1945, he however, came into contact with the works of Marx and Engels and then started his second phase as a writer. His *Savatitalli* (Step-mother), a novellette, was translated into several languages and broadcast from the Radio Stations. His other novels are : *Pañcha Kalyāṇī* and *Anāmikā*. His radio play : *Korakarāni Koyya* (Hard Nut to Crack) was quite popular. He has pub. his short stories in 12 volumes and has also adapted some stories from English and Russian fiction. His "Kathāsāgaramu" and "Āḍajanma" (Born a Woman) and "Akkapeḷḷi" are some of his best stories. "Akkapeḷḷi" (Elder Sister's Marriage) reveals the conflict of ideas in many families regarding the selection of the bridegrooms, and the disagreement between the father and mother and between the parents and their daughters. His other novels are *Chaduvu* (1946), dealing with the problems of education, and *Gaḍḍu-rājulu* (1952), describing the days of depression. His other important short stories are: "Nuvvulu-Telakapinḍi" (Sesame Seeds and Cake; on exploitation of musical talent of a poor man), "Pārvatī Pariṇayam" (on caste problem), "Śrīkṛishṇa Parabrahmaṇe Namaḥ" (I Bow to God Śrīkṛishṇa), "Lēchipōyina Manishi" (The Eloped Woman), "Peḷḷi Cheyyakuṇḍā Chūdu" (Stop the Marriage), "Gañji Kēndram" (Gruel Centre), "Tinḍi Donga" (Food Thief), etc. He is also known for the infinite variety of characters he has created. He was the outstanding story writer of the age.

KUṬUMBA RĀO, TURLAPATI. Author of *Mahānāyakulu* (1971; biographies of great personalities).

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LAHOVARY, NICOLAS. Foreign Indologist, who is known for his *Dravidian Origins and West; Newly Discovered Ties with the Ancient Culture and Languages, including Basque, of the Pre-Indo-European Mediterranean World* (Bombay, 1963). The author concludes that the Dravidian languages form members of an ancient pre-semitic linguistic family, which covered most of India and the Near East.

LAKSHMA REDDY, V. Writer, who has in 1985 pub. a work on Telugu Journalism.

LAKSHMAṆA KAVI, ĒNUGU (1740-1800). Poet, who tr. Bhartṛihari's Sanskrit work *Subhāshitatriśatī* into Telugu under the title *Subhāshita Ratnāvalī*; out of the translations of this work by Pushppagiri Timmana and Elakūchi Bālasarasvatī in Telugu, Lakshmaṇa Kavi's is the most popular and ranks the highest in language and style. He was the author of *Champū* compositions like *Rāmeśvara Māhātmyamu* and *Rāmavilāsamu* and hundreds of verses called *Sūrya-śatakamu* and a *daṇḍaka* (poetic prose composition with long compounds) dedicated to Lord Narasiṁha.

LAKSHMAṆA KAVI, PAIḌIPĀṬI (fl. 1619-37). Writer, who authored two lexicons in verse: *Āndhra Nāma Saṅgraham* and *Āndhra Ratnākaram*; the first work remained almost as a textbook for children for about 300 years.

LAKSHMAṆA KAVI, PIṆḌIPRŌLU. See *Piṇḍiprōlu Lakshmaṇa Kavi.*

LAKSHMAṆA RĀO, ANANTSA. Modern writer, who has produced a good deal of literature for children.

LAKSHMAṆA RĀO, KOMARRĀZU V. (1877-1923). Scholar, who pub. the first two parts of Indian history relating to the Hindu and Mohammedan periods. His critical essays in *Lakshmaṇarāya Vyāsāvalī* on historical themes are very illuminating. In 1906, he started "Vijñāna Chandrikā Granthamālā", under which he pub. works on Science, Literature, Arts, etc. Thereafter he was inclined towards the preparation of an *Āndhra Vijñāna Sarvasvamu* (Madras, 1932), an encyclopaedia, the first of its kind in Telugu. Upto his death, however, he could cover the work under the words beginning with "a" and "a a". A great scholar of English, Marathi, Sanskrit, Telugu and Hindi as he was, he made notable contributions to the study of Epigraphy.

He also founded at Hyderabad a cultural institution known as "Śrī Kṛishṇadevarāya Āndhra Bhāshā Nīlayam". His biography *Śivāji* is a book of outstanding merit.

LAKSHMAṆA SWAMY, DĀSARI (1889-1965). Writer of Piṭhāpuram, whose autobiography (1956) describes some aspects of the social and cultural history of the Telugus during 50 years (1900-1950). Very little space is given to the author's own life but a major part of the work refers to the varied activities of the Maharāja of Pithapuram. His *Varṇana Ratnākaramu* (1926-30) is an anthology of descriptions which appeared in four volumes.

LAKSHMAYYA, ĒGANṬI. See *Ēganṭi Lakshmayya*.

LAKSHMĪBAYAMMA, UNNAVA. Poetess, who encouraged the national movement by her compositions and otherwise.

LAKSHMĪKĀNTAM, BALIJĒPALLI (1881-1953). Poet, whose nationalistic poems: *Svarājya Ratham* and *Svarājya Samasya* were very inspiring. His drama, *Satya Hariśchandramu* (1912) attracted larger audiences in several parts of the Telugu country. The dramatic situations were quite worked up as the author himself was an actor. He also pub. an adaptation of *Uttara Rāghavam* (1910). A great actor himself, he established "Chandrikā Granthamālā".

LAKSHMĪKĀNTHAM, PIṄGALI (1894-1972). Poet, who, along with Kāṭuri Venkaṭeśvara Rāo (1895-1962) was the author of the renowned poems: *Tolakarī* (Early Showers; collection of their poems) and *Saundarānandanam* (a fairly long poem relating to the legend of Buddha's younger step-brother Nanda, and his devoted wife Sundarī). Given to a simple and attractive language, these two poets depict a clear thought and dignified sentiments in an effective way. Lakshmīkāntham alone has written scholarly reviews and introductions to the ancient classics such as *Raṅganātha Rāmāyaṇamu*, *Dvipada Bhāratamu* and *Palnāti Vīra Charitra*. He tr. Sanskrit *Gaṅgālaharī* and some other poems of Jagannātha and also pub. a volume of critical essays: *Gautama Vyāsamulu*. He also authored *Āndhra Sāhitya Charitra* (History of Āndhra Literature) and *Jīvita Charitra* (1966). *Sāhitya Śilpa Samīkshā* was perhaps his last individual work. His posthumous publication is *Sāhitya Charitra* (History of Literature; 1985), which is a collection of his class-notes on the History of Telugu Literature; these notes were known for authority and excellence.

LAKSHMĪKĀNTHAMMA, GIDUGU (1903-). Poetess, who along with her husband's sister, Jonnalagadda Śāradāmma (1912-44) published many short poems and songs of which their dialogues in verse on ethical and social problems are most interesting.

LAKSHMĪKĀNTAMMA, UṬUKŪRI (1917-). Poetess and scholar, who in her *Āndhra Kavayitrulu* (1953) gives an account of 131 women writers form Chānamma (wife of Khadga Tikkana and the sister-in-law of Tikkana Somayāji, the *Mahābhārata* poet of the 13th century) to the present day living poetesses. This book won her the State Award. In her poem *Nā Telugu Māñchāla* (1981), she deals with the heroism of Mānchāla, wife of Bālachandra, celebrated in regional ballad and legend.

LAKSHMĪ KĀNTHA MOHAN. Scholar, who has ed. *Ellamma Kathā* (folk-songs; 1985).

LAKSHMĪNARASAMMA, PULAGURTI (1878-1953), Writer, who edited for many years her monthly journal "Savitrī" with the object of opposing social reform which aimed at transgressing old traditions of caste and creed.

LAKSHMĪ NARASAYYA, KŪNAPULI. Writer, whose novel *Bakshī* (1898) approaches the style of modern social novel in respect of dialogues and development of the story. His other work—*Śrīnātha Kavicharitramu* (1908) was also an award winner.

LAKSHMĪ NARASIṀHA KAVI, TĀḌURI (1856-1936). Scholar and poet, who was a great Sanskrit scholar. Many of his works were composed after 1912. He tr. into Telugu verse *Chandrālōkam*, a Sanskrit work on figures of speech, *Rasamañjarī* relating to poetics, the *Bhagavadgītā* and the first part of Kālidāsa's *Mēghadūta*.

LAKSHMĪ NARASIṀHA RĀO, KOVVALI (1912-75). Writer, whose erotic novels are quite popular as light entertainment. He authored hundreds of such books.

LAKSHMĪ NARASIṀHARĀO, PĀNUGAṆṬI (1865-1940). Dramatist, essayist and scholar, who was a great scholar of Sanskrit and English. A great social reformer, he nevertheless respected those traditional values, which were good. By dint of his ability, he rose to the post of minister in some princely states.

As a playwright, he was the author of more than 30 plays, four on the *Rāmāyaṇa* theme, and is sometimes described with some justification the Shakespeare of Telugu Drama. Of his dramas, *Pādukā Paṭṭābhishēkam*, *Vipra-Nārāyaṇa*, *Narmadā-Purukutsīyam and Rādhākṛishṇa* (1909) are on puranic themes, while *Kaṇṭhābharanam* (Necklace) and *Vṛiddha-Vivāham* (1910) (Old Man's Wedding) are social plays on contemporary problems, which have literary merit and have become popular on the stage. As an essayist, his essays have been published under the title *Sākshi* (6 Pts.), on the lines of the essays published in the "Spectator". Both in his dramas and essays, he developed a satirically humorous style of writing. He also wrote historical dramas like *Prachaṇḍa Chāṇakya* (1909), dealing with Mauryan period, and a psychological drama: *Sarojini* (1930). He as well wrote *Buddhabōdha Sudhā* a drama based on Gautam Buddha. His autobiography remained incomplete.

Kaṇṭhābharaṇamu is his best known humorous play in Telugu, while some of his satirical essays have made a mark in the field of Telugu prose.

LĀKSHMĪ NARASIṀHA RĀO, VINJAMURI (fl. early 20th cent.). Poet, playwright and actor, who relates an interesting episode in the history of the *Ravu Vaṁsa*, ancestors of the Maharaja of Pithapuram.

LAKSHMĪ NARASIṀHA ŚĀSTRĪ, GATTI (fl. 20th cent.). Poet and a good Sanskrit scholar, whose Telugu tr. of the Sanskrit *Śiśupāla-vadha* is superior to that of Gopinātha Kavi. His other trs. from Sanskrit are *Mahisha Śataka* and *Kundamālā*.

LAKSHMĪ NARASIṀHA ŚĀSTRĪ, RENDUCHINTALA (fl. 20th cent.). Poet, who is known for his *Rājataraṅgiṇi* and some short poems known as *Bhāvagītamulu*.

LAKSHMĪ NARASIṀHAM, CHEṬṬI (1879-1941). Poet and scholar, who composed short poems like *Pannā* for children. His verses describing Ravi Varma's pictures were read with great interest; they were like a commentary on them. Of his longer poems, the one dealing with *Dēvavrata* (or *Bhīshma*) is of the classical *Kāvya* type. During the last days of his life, he was Private Secretary to the Maharaja of Jeypore. It was then he composed his drama, *Śrī Rāma Paṭṭābhishēka Nāṭakam*, which he dedicated to the Maharaja on the eve of his Paṭṭābhisheka celebrations. His book "Greek Myths" in Telugu. Prose was prescribed as a textbook for the School Final Examination of 1911 to serve as a guidance for modern Telugu composition. His *Kṛishṇa Śatakamu* was a famous one.

LAKSHMĪ NARASIṀHAM PANTULU, CHILKAMARTI (1867-1946). Dramatist and novelist, who belonged to Rajamahendravarmu. He was a social reformer too. His chief works are: *Pārvati Pariṇayam* (tr., 1899), *Gayōpākhyāna* (1909; very popular drama as more than a lakh copies of it were sold; q.v.), *Prasannayādavam*(1927; a favourite play on the conflict between Narakāsura and Kṛishṇa), *Pārijātāpaharaṇamu, Prahlāda, Kīchaka-Vadha,Draupadī-Pariṇayamu* (all dramas), tr. of Bhāsa's Sanskrit dramas into Telugu, *Hēmalatā, Karpūra Mañjarī, Rāmachandra-Vijayamu* (1894; on the story of an orphan boy), *Saundarya-Latikā, Gaṇapati, Ahalyabāī, Śāpam* (all novels), *Rājasthāni Kathāvali* (a Telugn tr. of Todd's *Annals of Rajasthan*), *Mahāpurushula Jīvita-Charitralu* (3 vols.; biographies). He wrote many historical novels and the stories of the heroines of the early Mohammedan period—the Rajput warriors and of the Kakatiya, Vijayanagar, Mahārashtra and later Mughal periods, afforded sufficient material for historical novels. His fame as a novelist rose so high that he came to be regarded as "Andhra Scott". He was one of the earliest to write a few one-act plays in Telugu besides humorous plays and farces, which are quite large in number. He also edited several magazines: "Manōrama", "Deśamāta", "Sarasavati", etc. and wrote an autobiography (*Sviyacharitra*, 1944). His autobiography is a voluminous book, with reflections on contemporary events and a commentary on his times. As an essayist, he authored a few essays depicting contemporary social realities in the form of analytical studies.

One of the earliest pioneers of modern Telugu literature, he was awarded in 1943 the degree of "Kalā-Prapūrṇa" by the Andhra University.

LAKSHMĪ NĀRĀYAṆA, PENUGONDA. Modern writer, who has edited *Kathā Śravanti* (2 vols.; 1985), which is a collection of selected stories of 15 of the best short story writes from Gurazada to G.V. Kṛishṇa Rāo.

LAKSHMĪ NĀRĀYAṆA, UNNAVA (1873-1958). Writer, who was an art-lover, scholar, social reformer and a nationalist. An advocate of modern Telugu movement, his novel *Mālapalli* (The Colony of Harijans; 1921; q.v.) is written thoughout in the living language with dialectal variations appropriate to the characters. It occupies the same lofty position among Telugu novels, which *Kanyāśulkam* (q.v.) does among dramas. Every line of the novel advocates removal of social evils like untouchability. The novel presents rural life of Āndhra and portrays the characters in charming colours with a touch of idealism. It was proscribed by the British Government on the belief that it triggered the armed revolt of Allūri Sītārāmarāju.

LAKSHMĪ NĀRĀYAṆA RĀO, BHŪPATI (1905-). Scholar, who published an essay on the Telugu *Mahābhārata* and the style of Tikkana. He also contributed several articles on poetics to the leading Telugu journals.

LAKSHMĪ NĀRĀYAṆA ŚĀSTRĪ, KAVI ŚEKHARA PANTULA (fl. 20th cent.). Poet, who is noted for his poem, *Anjali*, written in a dignified style.

LAKSHMĪ NĀRĀYAṆA ŚĀSTRĪ, KOṬRA (fl. 20th cent.). Scholar, who authored *Lakshmīnārāyaṇiyamu* (1914), a dictionary of "pure" Telugu words.

LAKSHMĪNĀRĀYAṆA ŚĀSTRĪ, VEMPATI. Writer, whose *Manuva-Mānava Dharmamulu* (1984) is a layman's guide to *Manu Smṛiti* in simple Telugu.

LAKSHMĪPATI, ĀCHANṬA. See *Āchanṭa Lakshmīpati*.

LAKŚHMĪPATI, DHŪRJAṬI. See *Dhūrjaṭi Lakshmīpati*.

LAKSHMĪPATI, PEMMARĀJU (1899-1943). Poet, whose lyrics *Vasantam*, *Grishmam* and *Tolakari* were composed in a fluent and melodious style. His short poems *Bali* (Sacrifice) and *Poli* (an old maid-servant) deals with poor unfortunate characters and move the hearts of even the "wicked rich".

LAKSHMĪ RAGHURĀM. Writer, whose humorous sketches of the domestic and social life of men and women as *Manalo Mata* (Between Ourselves) were published in a book form in 1958.

LAKSHMĪPATI RĀO, VAKKALANKA (fl. 20th cent.). Poet, whose *Pārijāta Saurabhyam* is based on the well-known episode in the *Bhāgavata* and Nandi Timmana's *Pārijātāpaharaṇam*, but Lakshmīpati's poem is so artistically developed that the resentment of Kṛishṇadeva Rāya vanished and Tirumalamba's offence came to be recognised by the king as a figment of his own imagination. The poem is charming.

LAKSHMĪ RAÑJANAM, KHAṆḌAVALLI (1908-86). Scholar, whose chief works are: *Āndhrula Charitra-Sanskṛiti* (with K. Balenduśekharam; 1951), *Āndhra Sāhitya Charitra Saṅgrahamu* (dealt with up to the end of 18th cent.) and *Saṅgraha Āndhra Vijñāna Kōśam* (1966). He has published several essays relating to Āndhra social history and literature. He wrote an elaborate critical introduction to *Haravilāsam*. His *Lakshmīrañjana Vyāsāvali* (1968) contains essays in literary criticism that bear testimony to his scholarship.

LALITA, G. Author of *Chatuvulu* (1983), a monograph on *Chatuvu* form of poetry.

LALITĀ, KOTTAPALLI (1930-). Poetess, who has composed lyrical poems caring more for melody and thought than for conventional form.

LALITA KUMĀRĪ, D. Authoress of *Āndhra Kavitā Tattvam* (The Spirit of Modern Telugu Poetry; 1980), which is a modified version of her thesis and examines in detail the influence of English and Western forms of art on the evolution of modern Telugu poetry. She has also discussed in a compact volume (1981) the poetry and philosophy of Dāśarathi.

LALLA DEVI. Authoress of *Oka Ātma Cheppina Kathā* (1979), which is her historical novel.

LAṄKĀ VIJAYAMU. See *Pinḍiprōlu Lakshmaṇa Kavi*.

LATHĀ (1932-). Full name Tennēti Hēma Lathā. Modern novelist, whose works expose the shams of the outworn formulae of love and conventional social relationships. From the straight-forward novel, she moved on to the psychological novel and the women's romance, and has now finally reached the mystic novel. Her novels are: *Gāli Paḍagalu—Nīti Buḍagalu* (Kite and Bubbles), *Pichchivāḷḷa Svargam* (Madmen's Paradise), *Bhagavantuni Pañchāyatī* (God's Court), *Mahānagaram lō Strī* (A Woman in a City), *Patha Vihīna*

(The Pathless) and *Idi Tulasī Vanam* (This is Sacred Grove). Her *Ushāgānam* contains autobiographical element flavoured with a novel touch.

LAVANYA. Modern novelist, whose novels are quite popular.

LEVI, SYLVAIN (1863-1935). *Pre-Aryan and Pre-Dravidian in India*, by Sylvain Levi, Jean Przyluski and Jules Bloch. Tr. from French by Prabodh Chandra Bagchi (Calcutta University, 1929).

LEWIN, P.E. Foreign Indologist, whose article: "Literature Relating to Southern India" was published in "Southern India" (1914-15).

LĪLĀVATĪ, KOḌŪRI. See *Koḍūri Līlāvati*.

LĪLĀVATĪ DEVĪ, KOḌURI. Writer, whose *Gṛihanirvahana Śāstramu* (domestic economy) received the State Award in 1953. She has also produced literature for children.

LIṄGA KAVI. See *Bhadra Kavi, Liṅga Kavi*.

LIṄGAMŪRTI, PARAŚURĀMA PANTULA. See *Paraśurāma Pantula Liṅgamūrti*.

LIṄGAMŪRTHY, SINGARĀJU. See *Singarāju Liṅgamūrthy*.

LIṄGANAMAKHI KĀMEŚVARA KAVI (fl. 17th cent.). Poet of Madurai, who adorned the court of Muddaḷagiri and composed *Satyabhāmā Sāntavanamu*, a *Prabandha*. He tried unsuccessfully to imitate Timmana's *Pārijātāpaharaṇamu* (q.v.). In certain situations, he transgresses the limits of propriety.

LUDWIG, ALFRED (1837-1912). Czech Indologist, whose relevant article is: "Uber die Verbalflexion der Dravidasprachen" (Prague, 1900).

M

MĀCHIRĀJU DĒVĪ PRASĀD. See *Dēvī Prasād, Māchirāju.*

MACKENZIE, COLONEL COLIN (1753-1821). Foreign scholar, whose services to Telugu literature are quite memorable. He had the assistance of Kāvali Venkaṭa Borraiah (q.v.), who collected cartloads of books, inscriptions, coins, statues, etc. Mackenzie's papers were collected in 62 volumes. *A Descriptive Catalogue of Mackenzie's Collections with Life* (2nd ed., Madras, 1882) was also published. Mackenzie may be regarded as the first Western scholar, who laid the foundation of research work in India.

MĀḌABHŪSHI VENKAṬĀCHĀRYA KAVI (1835-95). The poet was an intellectual prodigy and had a good memory. He had been honoured with many titles, such as 'Abhinava Paṇḍitarāja', etc. He composed the *Bhāratābhyudayam* (based on the story of Śakuntalā and Dushyanta) and several other poems. He had a literary contest with Allamarāju Subrāhmanyam (q.v.) when his patron, Rājā of Nuzvid was present at the court of Mahārājā of Piṭhāpuram. He was perhaps the first known *Avadhani* (one who could compose verses extempore and at a stretch) of fame in the Telugu country.

MADANA GOPĀLA ŚATAKAMU. See *Vēnkaṭa Kavi, Vaṅkāyalapāṭi.*

MAḌAPĀṬI HANUMANTA RĀO. See *Hanumanta Rāo, Maḍapāṭi.*

MĀḌAYAGĀRI MALLANA (1480-1550). Poet (one of the "great eight") of the court of Kṛishṇadeva Rāya (r. 1509-30; q.v.) and a Śaivite. Kṛishṇadeva Rāya had great regard for the poet as the latter accompanied him in his military campaigns. The poet composed the *Rājaśekhara Charita* (*c.* 1515), a typical *Prabandha*, which describes how, after great struggles and hardships, Rājaśekhara, a prince of Avantīpura, with the help of a go-between parrot, was successful in winning the hand of Kāntimatī, the daughter of Sindhurāja. The origin of the story is not traced to any known episode of any Purāṇa. Probably it was an original story conceived by Mallana himself. Though the poem started with a chivalrous exploit, there was a break in the middle of the story and the romantic aspect of the story was rather flat without any thrill. A section in the poem, however, where the parrot is sent as an ambassador to convey the message of the lover, is particularly extolled for its poetic beauty. But the erotic sentiment was kept within the limits of propriety and decorum, unlike some other poems of the age.

MADDUKURI CHANDRAŚEKHARA RĀO. See *Chandraśekhara Rāo, Maddukuri.*

MADDULURI RĀMAKṚISHṆA RĀO. See *Rāmakrishṇa Rāo, Madduluri.*

MĀDHAVAPEDDI BUCHCHI SUNDARA RĀMA ŚĀSTRĪ. See *Buchchi Sundara Rāma Śāstrī, Mādhavapeddi.*

MĀDHAVAPEDDI GŌPĀLAKRISHNA GŌKHALĒ (1917-81). Pen name "Māgōkhalē". Writer, who is known for his short stories, like *Smaraṇa* (1941), *Mūgajīvālu, Balla Kaṭṭu Pāpayya*, etc. He is a pioneer in the use of slang.

MĀDHAVARĀMA ŚARMA, JAMMALAMAḌAKA (1907-78). Scholar, who translated into Telugu *Navarasa Gaṅgādharam* (1946) from Sanskrit with a scholarly commentary and introduction. He has also translated Mammaṭa's *Kāvya Prakāśam*; *Pratāparudrīyam* and *Dhvanisāgaram*; *Auchitya Vichāra Charchā, Āndhra Pratāparudrīyamu, Vritta Ratnāvaḷi, Vyakti Vivēka Saṅgrahamu, Vakrōkti Sāramu*, etc. almost all standard works in Sanskrit. Outstanding among his works is *Nāṭyavēdam* (in two parts—1957).

MĀDHAVARĀYALU, SURABHI. See *Surabhi Mādhavarāyalu.*

MĀDHAVA ŚARMĀ, PĀṬIBAṆḌA (1910-78). Pen name 'Vishṇupriya'. Poet and scholar, whose chief works are: *Chāruṇi* (1947), *Viraha Gopi* (poems), *Rājaśilpi* (1956, a novel, which won an award from Andhra University). He has also composed heroic poetry. His *Āndhra Mahābhāratamu—Chhandas Śilpamu* (1966) is a study of metres in the *Telugu Mahābhārata.*

MĀDHAVI, R. Modern writer, who is known for her novels.

MĀDHAVĪ LATĀ. Writer, who is known for her novels and short stories. Her chief work is *Ītaram Maguva* (1978; novel), which underlies the problems faced by the educated women of this generation.

MADHIRA SUBBANNA DĪKSHITULU (1868-1928?). Writer, who published in popular Telugu, the widely current *Kāśīmajilī Kathālu* (12 vols., 1898), folkloristic stories told and retold in an interwoven manner while on a pilgrimage to Benares.

MADHUNĀPANTULA SATYA NĀRĀYAṆA ŚĀSTRĪ. See *Satya Nārāyaṇa Śāstrī, Madhunāpantula.*

MADHURĀNTAKAM RĀJĀ RĀM. See *Rājā Rām, Madhurāntakam.*

MADHURAVĀṆI. Sanskrit and Telugu poetess, who lived in the court of Raghunātha Nāyaka (r. 1600-31). Her Telugu poetry is not extant, while her *Rāmāyaṇa* in Sanskrit up to *Sundara Kāṇḍa* is available. From that work it is learnt that she was honoured by the king and the pandits of his court as a great poetess in Sanskrit, Prakrit and Telugu, and that she had the special honour of being bathed in gold by Raghuṇātha Nāyaka.

MAḌIKI SIṄGANA (fl. 1420). Poet, who was Tikkanna's great-grandson. He translated the *Uttara Khaṇḍa*, of *Padma Purāṇa* (1420), the *Vāsishṭha Rāmāyaṇa*, the tenth canto of the *Bhāgavata Purāṇa* and *Sakala Nīti Sammatamu*, a compilation of the moral verses of several authors.

MADIRĀJU RAṄGA RĀO. See *Raṅga Rāo, Madirāju.*

MĀDIREḌḌĪ SULŌCHANA. See *Sulōchana, Mādireḍḍī.*

MAGANTI ANNAPŪRṆĀ DEVI. See *Annapūrṇā Devi, Maganti.*

MĀGANṬI BĀPINĪDU. See *Bāpinīdu, Māganṭi.*

MĀGHAMĀHĀTMYAMU. See *Vijayaraṅga Chokkanātha.*

MĀGŌKHALĒ. See *Mādhavapeddi Gopālakṛishṇa Gokhale.*

MAHĀBHĀRATA (Telugu Version). The translation of the original *Mahābhārata* in Sanskrit took three centuries to complete: it was started by Nannaya (q.v.) in the 11th cent. A.D., continued by Tikkanna (q.v.) in the 13th cent., and concluded by Eṛṛāpragaḍa in the 14th. These poets are called 'Kavitraya'—the Great Three and subsequent writers began their writings by making obeisance to them.

It was at the instance of King Rājarāja Narendra (1019-61), the Chālukyan ruler of Veṅgī, that Nannaya undertook the translation of the *Bhārata*. The king claimed to be a descendant of the lunar kings, whose progenitors, the Pāṇḍava are commemorated in the epic. But Nannaya was able to translate only the first two cantos (*Ādi* and *Sabhā*) and a part of the third (*Vana*). Various accounts are given for the non-completion of the third canto, *e.g.*, that the *Vana-parva* is something of a dynamite to be handled with care! Nannaya ignored this convention and he turned insane and was thus prevented from completing his translation of the third canto and of the epic as a whole. Nannaya's translation is not a faithful rendering of the original; many stories are left out and sometimes new descriptions are added. Nannaya has written the *Mahābhārata* in *Champū*.

In the 13th cent. Tikkanna undertook the translation of the *Mahābhārata* under very different circumstances. Vīraśaivism had come in vogue. In order to diminish its influence, Tikkanna advocated synthesis of Vaishṇavism and Śaivism. He maintained no difference between Hara and Hari and it was for this reason that he dedicated the *Mahābhārata* to Hariharanātha. Tikkanna, however, commenced his translation with the fourth *parva* (*Virāṭa*), for he did not wish to start where Nannaya's work had been so unhappily interrupted. He, therefore, translated the last fifteen *parvas* of the epic. Tikkanna's translation is also not faithful to the original. Philosophical disquisitions are either summarised or omitted, diffuse narrations abridged; sometimes new descriptions are introduced. Nannaya, in his translation, used more Sanskrit than Telugu words but Tikkanna did the quite reverse. The poet reached the height of his art in the *Virāṭa-parva.*

The honour of completing the unfinished third canto goes to Yeṛṛāpragaḍa (q.v.), an equally great poet. So potent was the superstition that the poet who touches this *parva* would come to grief, that Yeṛṛāpragaḍa made it appear that his work was that of Nannaya himself by dedicating it to Rājarāja Narendra, the patron of Nannaya. He says also that Tikkanna appeared him in dream and urged to complete the *Bhārata*. Thus the translation of the *Mahābhārata* was spread over a period of three centuries.

Various factors are said to be responsible for the completion of the *Mahābhārata* in so long a period, *e.g.*, that the *Mahābhārata* should not be read at a stretch, that the *Vana-parva* is a dynamite to be handled with care, and that the Vīraśaivism literature, by its influence, stopped its translation. Moreover, Telugu literature could not have a poet of the eminence of Nannaya till Tikkanna appeared on the scene. There was opposition also from the obscurantists who regarded the translation as sinful, especially because it was regarded as the fifth Veda, the reading and hearing of which is prohibited to non-Brāhmins.

The Telugu *Mahābhārata* was written despite strong opposition of the *mārgī* or Sanskrit poets who contended that the original ideas could not be expressed in Telugu. To reject this notion, the Telugu poets tried to make the epic more beautiful than the original.

MAHĀDEVA, ŚĀSTRĪ, KORADA. Modern scholar, who wrote an elaborate critical introduction to *Kumāra Sambhavam*. He also authored in 1985 *Āndhra Vaṅmaya Parichayam* (An Introduction to the Literature of Āndhra), which is useful from an academic point of view.

MAHAṄKĀLI SUBBARĀYA KAVI. See *Subbarāya Kavi, Mahaṅkāli.*

MAHĀPRASTHĀNAM. See *Śrīraṅgam Śrīnivāsa Rāo.*

MAHĀŚVĒTĀ. See *Vēnkaṭa Ratnam Pantulu, Kokkoṇḍa.*

MAHATI. A collection of articles on Telugu Literature (Secundarabad, 1972), ed. by G. V. Subramanyam, G. Kṛishṇa Mūrthy and V. Viśvanathan. It was published by Yuva Bharati. It is a superb reference volume containing 101 essays written by specialists in several literary forms. It deals with the literary trends which came into vogue during the post-Independence period from 1947-72 in Āndhra.

MAHATĪ ŚAṄKAR, J. Scholar, who has published in 1981 three volumes of Śatavadhani Veluri Śivarāma Śāstrī (1892-1967) dealing with his extempore verse, his essays on a variety of topics and a critical examination of his work.

MAHĒNDRA VIJAYAM. See *Subbarāya Śāstri.*

MAHĪDHARA RĀMA MŌHAN RĀO. See *Rāma Mōhana Rāo, Mahīdhara.*

MAITRĒYI. See *Rāmakṛishṇa Śarmā, Gaḍiyarām.*

MALAKONDA REDDI, UNDELA (1932-). Poet, whose chief poems are: *Vivekānanda* (1952) and *Krāntichakralu* (1959; 26 brilllant short poems on varied topics.

MĀLAPALLI (*I'he Colony of Harijans*). Novel (1921) by Unnava Laashmī Nārāyaṇa (q.v.), which championed the cause of "untouchables" long before Gandhiji called them Harijans.

Rāmadāsu, a Harijan, lives peacefully in his village Maṅgalāpuram with his wife Mahālakshmamma and their three sons, Venkaṭadāsu, Saṅgadāsu, Raṅgadāsu and daughter Jyothi. Chowdari, their miserly landlord, gets angry with them when his son Rāmanaidu befriends Saṅgadāsu. When wages are paid in cash, rather than in kind, the farm labour goes on strike and Chowdari hits Saṅgadāsu on the head, with the result that the latter is dead. When a library is founded in the name of Saṅgadāsu, Rāmanaidu donates all his books to the library. This further influriates Chowdari and he deprives Rāmadāsu of his right of cultivation. Rāmadāsu goes to stay with Appadāsu, Jyothi's boy friend. Rāmanāidu's wife elopes with another man, Mohana Rāo but she is stricken with Smallpox. Mohan Rāo returns home heartbroken, thinking that she is dead. Venkaṭadāsu turns into an accomplished burglar. Chowdari becomes more cruel; only after his death things take a turn for the better.

The novel has been hailed as a classic in prose. It projects a determination not to compromise with evil. It made use of the spoken language and hit the headlines both for its technique as well as content.

MĀLATĪ CHENDŪR. Modern writer, who has contributed literary articles to the leading Telugu journals. She is also a novelist, whose works are touching depictions of the hapless woman. Her latest novels are: *Manasuloni Manasu* (Mind Within Mind), *Rekkalu-Chukkalu* (Wings and Stars; both 1979), *Rāgam-Anurāgam* (1980), *Emitee Jīvitālu*? (What Lives?; 1981), *Karpūra Paragam*, *Bhūmi Putrī*, *Madhurasmṛutulu*. etc. She also tr. Śivaśaṅkara's novel *Oru Manidan Kathai* into Telugu.

MĀLATĪ RĀGHAVAM. See *Khaṇḍavalli Rāmachandrudu*.

MALLABHŪPĀLĪYAM. See *Elakūchi Bālasarasvatī*.

MALLĀ REḌḌI, KĀMINĒNI (fl. 1560-1600). Poet, who belonged to the Reddy dynasty of rulers with their capital in Bikkanavolu. He composed *Padmapurāṇam*, *Śivadharmōttarakhaṇḍam* and *Shaṭchakravarti Charitra*. It is the *Padma Purāṇa*, which is his best work. The fourth chapter of this work narrates in a condensed form the story of *Vālmīki Rāmāyaṇa*. The poet, however, makes many departures from the original of Vālmīki.

MALLADI AVADHĀNI (1915-46). His full name was Vēnkaṭa Sūrya Nārāyaṇa Avadhāni. Writer, who is known for his playlets *Āndhra Rāstram* and *Āndhra Spirit* relating to Andhra history. His plays are very frequently staged all over the Telugu country. His *Asampūrṇa Rāmāyaṇam* (1939) is a delightful force exposing the ignorance and incompetence of amateur actors, who staged their version of the *Rāmāyaṇa* with many ludicrous distortions. His first drama "Contract Drama" (1934) was an immediate success. He was known for his satire and simplicity of expression. He established "Nāṭya Bhāratī Granthamālā" and published his own and his father's plays. He was under the influence of Ibsen.

MALLĀDI RĀMAKRISHṆA ŚĀSTRĪ. See *Rāmakṛishṇa Śāstri, Mallādi*.

MALLANA MĀḌAYAGĀRI. See *Māḍayagāri Mallana*.

MALLĀDI SŪRYA NĀRĀYAṆA ŚĀSTRĪ. See *Sūrya Nārāyaṇa Śāstrī, Mallādi*.

MALLĀDI VENKAṬA KṚISHṆAMŪRTI. See *Venkaṭa Kṛishṇamūrti, Mallādi*.

MALLĀDI VENKAṬA SUBBAMMA. See *Subbamma, Mallādi Venkaṭa*.

MALLAMPALLI SŌMAŚEKHARA ŚARMĀ. See *Sōmaśekhara Śarmā, Mallampalli*,

MALLANA, CHADALAVĀḌA. See *Chadalavāḍa Mallana*.

MALLANA, PĀVULURU. See *Pāvulūru Mallana, Gaṇitasāra Saṅgrahamu*.

MALLANA, PRAUḌHAKAVI. See *Prauḍhakavi Mallana*.

MALLANA, TARIGOPPULA. See *Tarigoppula Mallana*.

MALLAVARAPU VIŚVĒŚVARA RĀO. See *Viśveśvara Rāo, Mallavarapu*.

MALLAYYA, NANDĪ. See *Nandī Mallayya*.

MALLĒŚAM, PEDDĀDA. See *Bobbili Pāṭa*.

MALLIKĀRJUNA BHAṬṬA. See *Bhāskara Rāmāyaṇamu*.

MALLIKĀRJUNA PANḌITĀRĀDHYA

(1120-80). Poet, who was a staunch follower of the Śaiva cult that prevailed in those days. He was the author of *Śivatatva Sāramu* (12th cent.; published in 1918) in addition to many other works, *Liṅgōdbhava Gadya*, *Rudra Mahimā*, *Amareśvara Ashṭaka* and *Parvata Varṇana*, which are no longer extant. A centum of verses dedicated to god Mallikārjuna said to have been authored by him is also not available. *Śivatatva Sāramu* is an exposition of Vīraśaivism in more than 400 verses; it describes in detail the tenets of Pāśupata Śaivism and refutes the Māyāvāda of the Advaitins. The work is said to be the first *Śataka* in Telugu despite its number of verses. There is a tradition according to which Mallikārjuna was the teacher of Nannechoḍa (q.v.).

MALLIKĀRJUNA RĀO, KOGANTI DURGA (fl. 20th cent.). Poet, who has composed nationalist poems.

MALLIKĀRJUNA RĀO, PASUPULEṬI. Modern writer, whose novel *Pakshulu* (Birds) is about memories of childhood and youth. In this book is found description of the Telengana, humiliated by the tyranny of village chieftains.

MALLIKĀRJUNUḌU, YERRAMILLI. Scholar of Visakhapatnam, who during 1820-30, wrote *Chār-darvēsh Kathalu* (Persian stories).

MAMIḌANA SUBHADRAMMA. See *Subhadramma*, *Mamiḍanna*.

MĀMIḌIPŪḌI VĒNKAṬA RAṄGAYYA. See *Venkaṭa Rangayya*, *Māmiḍipūḍi*.

MĀMIḌI VĒNKAṬARYA. The first Telugu lexicographer, who prepared the *Āndhra Dipikā*, a lexicon of the modern type, arranging the words in alphabetical order. It was written in 1816 but was published only in 1848. It presented the meanings in Telugu only.

MĀNAVALLI RĀMAKṚISHṆA KAVI. See *Rāmakṛishṇa Kavi*, *Mānavalli*.

MAÑCHANA (1330-85). Poet and author of *Kēyūrabāhu Charitra*; the work has been published in 1948. *Kēyūrabāhu Charitra* is an adaptation of *Viddha Śālabhañjikā*, a Sanskrit drama, written by Rājaśēkhara. Mañchana has introduced many beautiful and interesting stories in this work, which is the first instance of adapting a Sanskrit drama in Telugu not in the form of a drama but in the from of a *Champū kāvya*. The poet dedicated this work to Nanduri Gundanna, a grandson of the minister of Prithvirāja, the last of the Velanādū Chodas.

MANDALAPARTI UPĒNDRA ŚARMĀ. See *Upēndra Śarmā*, *Mandalaparti*.

MANḌAPĀKA PĀRVATĪŚVARA ŚĀSTRI. See *Parvatīśvara Śāstrī*, *Manḍapāka*.

MANDEŚWARA RĀO, VADILI. Author of *Idi Kalpavṛiksham* (This is Kalpavṛiksha; 1985), a treatise on Viśvanātha Satyanārāyaṇa's *Rāmāyaṇa Kalpavṛiksham*.

MANDARPU HAIMĀVATĪ. See *Haimāvatī*, *Mandarpu*.

MAṄGALAGIRI ĀNANDAKAVI (fl. latter half of 18th cent.). He was converted to Christianity. His *Vedānta Rasāyana* is a biography of Christ, which incidentally is the first biography of Christ in Telugu. The poem is dedicated to a certain Dāsāmātya, who also seems to have been a convert like the author. The poem contains descriptions in the *Prabandha* style.

MAṄGIPŪDI VĒNKAṬA ŚARMĀ (1882-1951). Poet, who was a social reformer.

He promoted the cause of the depressed classes and the remarriage of young widows. His *Vitantū Vilāpamu* is full of pathos and cannot be read without shedding tears. His *Niruddha Bhāratamu* (1915) is on the uplift of the Harijans, which was written earlier to Gandhiji's Harijan movement. His *Nītikathā Mañjari* and *Dharma Bōdhini* (1915) were meant to be read by women. He wrote several *Śatakas* on patriotic themes, *e.g.*, *Gāndhi Śatakamu* (1924), *Bhārata Mātru Śatakamu* and *Āndhra Mātru Śatakamu* and a few dramas of which *Mārkaṇḍēya* is the best. He was one of the earliest writers of Khaṇḍakāvyas.

MĀNIKOṆḌA SATYA NĀRĀYAṆA ŚĀSTRĪ. See *Satya Nārāyaṇa Śāstri, Mānikoṇḍa*.

MĀNIKYA RĀO, VELDURTI (1910-). Writer, who is known for his short stories.

MAÑJARĪ MADHUKARĪYAMU. See *Rāmachandra Śāstrī, Korā ḍa*.

MAÑJUŚRĪ (AKKIRAJU RAMĀPATI RĀO; 1936-). Novelist, whose *Jāruḍumeṭlu* (Slippery Stairs), *Jīvita Valayālu* (Circles of Life) and *Parājitulu* (The Defeated) move the readers to tears. He is credited with the biographies of Kondukūri Vīrēśaliṅgam, Komarrāju Lakshmaṇa Rāo (1977), Kōlavennu Rāmakōṭēśvara Rāo (1972), etc. His short stories appeared as collections in 1962, 1963 as also some of his short novels.

MAÑJUVĀṆĪ VIJAYAMU. See *Panappākam Anantāchāryulu*.

MANNĀRUDĀSA VILĀSAMU. See *Raṅgājammā Paśupulēṭi*.

MANŌRAMĀ. See *Vēnkaṭa-Pārvatīśvara Kavulu*.

MANTRĪ BHĀSKARA. See *Bhāskara Rāmāyaṇamu*.

MANTRĪPRAGAḌA BHUJANGA RĀO. See *Bhujanga Rāo, Rājā Mantripragaḍa*.

MANTRIPRAGADA NARASIṀHAM PANTULU. See *Narasiṁham Pantulu, Mantripragaḍa*.

MANTRIPRAGAḌA SĀMBAŚIVA RĀO. See *Sāmbaśiva Rāo, Mantripragaḍa*.

MANTRIPRAGADA SŪRYA PRAKĀŚA KAVI. See *Sūrya Prakāśa Kavi, Mantripragaḍa*.

MANUCHARITA. See *Svārōchishamanusambhavamu*.

MANUMAÑCHI BHAṬṬU (*c.* 1442-1466). Poet, author of the *Hayalakshaṇa Vilāsamu*, an original composition on horses and their training, now available only in parts. The work has been dedicated to Ōba Kamparāya, a *daṇḍanāyaka* of Kṛishṇadeva Rāya (q.v.).

MĀRAṆA MANTRI (1291-1323). Poet, who was a pupil of Tikkanna (q.v.). He was the author of an adaptation of *Mārkaṇḍeya Purāṇamu* (in mixed verse and prose), which he dedicated to Gannaya, a commander of Pratāparudra II (1295-1326). The story of this book became the basis of Peddana's *Manucharitramu* (q.v.), who has paid Māraṇa the compliment of imitation in many places. *Mārkaṇḍeya Purāṇamu* holds very high place in the literature of the time, as it contains the sources of the stories in *Manucharitra*, *Hariśchandrōpākhyānamu* and *Kuvalayāśvacharitra*, which are famous *Prabandhas*. Māraṇa's style is simple, yet powerful and pleasant.

MARAVA VENKAYYA (fl. *c.* 1650). Poet, who is known for his *Bhāskara Śatakam*, a good piece of Telugu literature.

MĀRĒMANḌA RĀMA RĀO. See *Rāma Rāo, Mārēmanḍa.*

MĀRĒPALLI RĀMACHANDRA ŚĀSTRĪ. See *Rāmachandra Śāstrī, Mārēpalli.*

MĀRĪCHĪ PARIṆAYAMU. See *Mōhanāṅgi.*

MARINGANṬI SIṄGARĀCHĀRLU (fl. 16th cent). Poet, author of the *Daśaratha Rāja Nandana Charitra*, a *Chitra kāvya.* The poet has discarded the use of labial consonants; his poetry is faultless. His other works are *Rāmakrishṇa Vijayamu* (*double entendre*), *Nāṭaka Śāstramu*, *Nala Rāghava Yādava Pānḍavīyamu* (perhaps the only work having four meanings simultaneously), *Sakalālaṅkāra Saṅgraha*, *Rādhā Sudhā Pūraṇamu*, and several others. He was a scholarly poet who resorted to linguistic gymnastics.

MĀRKAṆḌEYA PURĀṆA (Telugu Version). See *Māraṇa Mantrī.*

MARUPŪRI KŌDAṆḌA RĀMA REḌḌI. See *Kōdaṇḍa Rāma Reḍḍi, Marupūri.*

MĀRUTI. See *Chintā Dikshitulu.*

MĀRUTI RĀO, GOLLAPŪI. Modern writer, who has written successful short plays like *Patita*, *Viluvala* (Values; absence of women's roles in this play), *Nijam Nidrā Poyindi* (Truth has Gone to Sleep), *Repati Manishi* (Man of Tomrrow) and *Kallu* (Eyes). He has also written novels.

MASTER, A. British Indologist, whose relevant articles are: "Indo-Aryan and Dravidian, III" ("Bulletin of the School of Oriental and African Studies", London 1947-48) and "The Zero Negative in Dravidian" (*Transactions of the Philological Society*, London, 1946).

MAṬLA ANANTA BHŪPĀLUḌU. See *Anaṇta Bhūpāluḍu, Maṭla.*

MATSA VENKAṬAKAVI (1856-1903). Poet of old Ganjam district and author of *Śuddha-Āndhra-Nirvachana Niroshthya Kuśa-Lava Charitra* (pure Telugu, all verse without labial sounds), a poem. Composed in a very artificial style, not readily understood by the ordinary reader, it treats of the story of Kuśa and Lava from *Uttara Rāmāyaṇa.*

MĀTRU BHŪTAYYA (fl. 1788). Poet, whose *Pārijātāpaharaṇam* is a drama of the *Yakshagāna* type. The work is dedicated to Amarasiṁha (r. 1788-39), the ruler of Tanjore.

MATTURI APPAVU MODALI. See *Appavu Modalī, Matturi.*

MEḌICHERLA ĀNJANĒYAMŪRTI. See *Ānjanēyamūrti, Meḍicherla.*

MEHTA, CHANDRAVADAN CHIMANLAL (1901-). Author of *Bibliography of Stageable Plays in Indian Languages* (University of Baroda, 1965).

MEILE, P. French Indologist, whose relevant article is: "Sur la Sifflante en Dravidien" (*Journal Asiatique*, 1943-45).

MERATUR VĒNKAṬARĀMA ŚĀSTRĪ. See *Vēnkaṭarāma Śāstrī, Meratur.*

MIKKILINĒNI RĀDHĀKṚISHṆA MŪRTI. See *Rādhākrishṇa Mūrti, Mikkilinēni.*

MIRIYALA, RĀMAKRISHṆA. See *Rāmakrishṇa Miriyala.*

MITRAVINDA PARIṆAYAM. See *Kundurti Venkaṭachala Kavi.*

MOCHERLA, HANUMANTA RĀO. See *Hanumanta Rāo, Mocherla.*

MODALI NĀGA BHŪSHAṆA ŚARMĀ. See *Nāga Bhūshaṇa Śarmā, Modali.*

MOHAMMAD KHASSIM KHAN. See

Khassim Khan, Mohammad.

MOHAN, G. S. Author of *Janapadula Thitlu* (Swear-words of the Village Folk; 1985).

MOHAN, LAKSHMĪKĀNTHA. See *Lakshmīkāntha Mohan.*

MOHAN PRASĀD, V. Poet, who is known for his poems ("Chiti-Chintan", etc.) in Free Verse. He has also ed. *This Tense Time* (An Anthology of Telugu Poetry in English, Vijayawada, 1981). Well-read in the contemporary American and European poetry, alienation is one of the themes of many of his poems.

MŌHANĀṄGI. Poetess, who was a daughter of Emperor Kṛishṇadeva Rāya (r. 1509-30; q.v.). She was the authoress of a *Śṛingāra Prabandha*, called *Marīchī Pariṇayamu.* It is said that the poem was submitted to the Court for evaluation and it was declared a praiseworthy composition. The poem, however, is not extant and Mōhanāṅgi's reputation thus rests on the testimony of poets of subsequent periods only. See *Śaṅkusāla Nṛisiṁha Kavi.*

MOKKAPĀṬI NARASIṀHA ŚĀSTRĪ. See *Narasiṁha Śāstri, Mokkapāṭi.*

MOLLA, KUMMARI (fl. 16th cent.). Poetess, who belonged to a potter's family. She was the daughter of Ātukūri Keśanaśeṭṭi, a devout worshipper of Śiva. Dedicated to Mallikārjuna of Śrī Śaila as she was, she has propitiated that deity in her poem, the *Rāmāyaṇa.* She has mentioned that her poetic faculty was due to the blessings of Gōpavara Śrīkaṇṭhamalleśwara. There is a village called Gōpavaram or Gōvara near Nellore in Andhra Pradesh and she probably belonged to this region. On the basis of the poets mentioned by her, it is usually believed that she belonged to the period of Kṛishṇadeva Rāya (r. 1509-30; q.v.).

Accepting the fact that she was a smaller poet compared to many of her predecessors, she nevertheless attempts an epic poem based on *Rāmāyaṇa* in Telugu allegedly because Śrīrāma alone, according to her, brings liberation to all, whether they be learned or illiterate. Avoiding the terse Sanskrit-oriented Telugu diction, she mostly employs the easy and simple Telugu, her version of the *Rāmāyaṇa* being the most popular among Telugu boys and girls. Written in six cantos of verse, the work is interspersed with prose. The poem occupies a place of honour in the Telugu literature.

Molla depicts *Karuṇa Rasa* sensitively, while describing Rāma's grief after the abduction of Sītā and when Sītā narrates her pathetic predicament to Hanumān in 'Sundarakāṇḍa'.

MOLLA RĀMĀYAṆAMU. See *Kummari Molla.*

MORRIS, HENRY. See *Morris, J.C.*

MORRIS, J.C. (1798-.858). A civil servant, who mastered Telugu and was appointed Telugu translator to Government. His first publication was *Telugu Selections with Grammatical Analysis*, in which he furnished a glossary of revenue terms used in the Northern Circars in 1823. He also published an *English Telugu Dictionary* (2 vols., 1835) on the model of Johnson's *English Dictionary*; in this dictionary, Rāvipāti Gurumūrti Śāstrī (q.v.), helped him. Morris was also the Editor of the "Madras Journal of Literature and Science" for some years. His younger brother, Henry Morris, who was Inspector of Schools for some time, wrote *Simplified Grammar* in Telugu.

MOSALIKĀNTI SAÑJĪVA RĀO. See *Sañjīva Rāo, Mosalikānti.*

MṚUTYUÑJAYA KAVI, KOTTALAṄKA. See *Kottalaṅka Mṛutyuñjaya Kavi.*

MUDDARĀJU PEDA RAMANNA (fl. 16th cent.). Scholar, who wrote a commentary on *Rāghava Pāṇḍavīyamu* by Piṅgali Suranna (q.v.).

MUDDĀ VIŚVANĀTHAM. See *Viśvanātham, Muddā.*

MUDDU KṚISHṆA, SĀMINĒNI (1899-1973). Writer, who was Editor of "Jvālā" (Flame), a Telugu journal founded by him in 1932. He has written short plays like *Ṭīkappulō Tupānu* (A Storm in a Tea-cup) and *Bhīmakalapam*—interesting comedies popular on the stage. He also wrote *Anārkali* on the tragic story connected with Salim and the danseuse whom he had loved; this musical play went on the air from the Madras Station of All India Radio in 1938. His edited poetical antholigies (*Vaithāḷikuḷu*, 1934, etc.) have proved very popular.

MUDDU NARASIṀHAM, SĀMINĒNI (fl. 19th cent.). Writer, whose "Pramēyamulu" (True Impressions) were published in book as *Hitasūchini* (Good Counsellors) in 1862. He is regarded as the first essayist in Telugu.

MUDDU PAḶAṆI (fl. 18th cent.). Poetess, who was a courtesan of Pratāpa Siṁha, Maharashtra ruler of Tanjore. She composed the *Rādhikā-Sāntvanamu*, in about 1740, a very popular and charming poem in four cantos. Erotic sentiment runs through the poem and at places there are vulgar passages, but the vulgarity is astutely screened by melodious and polite expressions.

MUDIGANTI JAGGANNA ŚĀSTRĪ. See *Jagganna Śāstri, Mudiganti.*

MUDIGONḌA JVĀLĀPATILIṄGA ŚĀSTRĪ. See *Jvālāpatiliṅga Śāstrī, Mudigonḍa.*

MUDIGONḌA VĪRABHADRA MŪRTI. See *Vīrabhadra Mūrti, Mudigonḍa.*

MUDIGONḌA VĪRABHADRA ŚĀSTRY. See *Vīrabhadra Śāstry, Mudigonḍa.*

MUDIGONḌA VĪRABHADRAYYA. Scholar, who is noted for his *Telugu Kavithā: Sanghika Siddhāntalu* (Telugu Poetry and Social Theories; 1985).

MUKKAMALA NĀGABHŪSHAṆAM. See *Nāgabhūshaṇam, Mukkamala.*

MŪLAGHAṬIKA KĒTANA. See *Kētana, Mūlaghaṭika.*

MUḶḶAPUḌI VENKAṬA RAMAṆA. See *Venkaṭa Ramaṇa, Muḷḷapuḍi.*

MULLER, FREDERICH. Austrian Indologist, whose "Dravida Sprachen" is included in *Reise der Osterreichischen Fregatte Novara um die Erde* (Vienna, 1867, pp. 73-104).

MUNIMĀṆIKYAM, NARASIṀHA RĀO. See *Narasiṁha Rāo, Munimāṇikyam.*

MUNISUNDARAM, S. Modern poet, who is known for his mini poems.

MUPPĀḶA RAṄGANĀYAKAMMA. See *Raṅganāyakamma, Muppāḷa.*

MURALI KṚISHṆA, APPARI (1956-). Poet, whose poems are included in the *Nava Kavitā* (1980), an anthology, published by the Āndhra University.

MŪRTHY, PŪBHA RAMANA. See *Pūbha Ramana Mūrthy.*

MŪRTI, KĀKAMAṆI. See *Kākamaṇi Mūrti.*

MŪRTI, SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa Mūrti, Jonnalagaḍḍa.*

MŪRTI, V.V.N. Modern writer, whose novels are getting popular.

MUṬNŪRI KṚISHṆA RĀO. See *Kṛishṇa Rāo, Muṭnūri.*

MUTTARĀZU SUBBA RĀO. See *Subba Rāo, Muttarāzu.*

MUTYA SUBBARĀYA DAIVAJÑA MAṆI. See *Daivajña Maṇi, Mutya Subbarāya.*

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NĀCHANA SŌMANĀTHA SŌMANA (fl. 1334-90). Poet of the court of Bukka Rāya of Vijayanagar, an ancestor of Krishṇadeva Rāya (q.v.). He rendered into Telugu the *Uttara Harivaṁśa* from the Sanskrit original. Some critics hold that his translation excelled to that of Errāpragaḍa (q.v.). All through, the poet maintained the high level of the "Kavitraya" and in portions, even surpasses them. Recently a copper plate has been discovered, which mentions that Bukka Rāya rewarded a village and the title of "Sarvajña" to Nāchana Sōmanātha for his poetic excellence and high learning. Nāchana Somanātha is said to have composed *Vasanta Vilāsamu*, *Pūrva Harivaṁśamu* and *Hara Vilāsamu*, but none of them is extant today. The Uttara or the latter part of the *Harivaṁśa*, which is available today, shows him an abe and imaginative author. Selecting only the more poetic parts of the original, he has created in Telugu a truly merited poem. He describes in detail the story of Haṁsa and Dibhaka which was left out by Errāpragaḍa. The conversation between Ūrvaśī and Narakāsura and the love episode involving Ushā and Aniruddha are good examples of his description of *Śṛiṅgāra Rasa*. He had been bestowed many other titles, which he richly deserved. His influence on Pōtana is tremendous in composition and ornate style of *Bhāgavatamu*.

NĀGABHAIRAVA ŚIVARĀMA KṚISHṆA. See *Śivarāma Kṛishṇa, Nāgabhairava*.

NĀGA BHŪSHAṆA ŚARMĀ, MODALI. Scholar, who is noted for his *Telugu Navala Vikāsam* (The Growth of the Telugu Novel; Hyderabad, 1971). He is Professor of Theatre Arts, Osmania University, Hyderabad.

NĀGABHŪSHAṆAM, MUKKAMALA. Writer, whose *Śata Avatārālu* (1984) examines the significance of the *Rāmāyaṇa* and the *Mahābhārata* from a historical point of view. The study is on the Marxist lines.

NĀGA GOPĀLA RĀO, ADDEPALLI (fl. 20th cent.). Poet and scholar, whose *Kādambarī* is an adaptation in Telugu verse of Bāṇa's original in Sanskrit. The poem has won appreciations of poets and critics as well. *Aśrutarpaṇam*, a poem, is on the demise of the poet Lakshmīpati.

NĀGAMAṆI, A. Modern writer, whose novels are getting popular.

NĀGARĀJAMĀTYA, B. Modern writer, whose *Nava Kavi*, *Misala Pakshulu*, etc. are metrical plays and are very interesting due to humorous and satirical elements in them.

NĀGARĀJU, VINUKONDA. See *Vinukonda Nāgarāju*.

NĀGAYYA, G. Scholar, whose thesis: "Dvipada Vāṅmayamu" (1966) is on the poems written on couplets. He has since published in 1985 *Telugu Sāhitya Samīkshā* (A Review of Telugu Literature) in two volumes, which is a useful survey from an academic point of view and contains in-depth studies of individual works.

NĀGĒNDRA RĀO, PIṄGALI (1901-78). Writer, who is known for his dramas: *Nā Rāju* (My King, 1929), *Vindhyā Rānī* (1928) and *Kshātra Hindu* (1956). He also tr. into Telugu Dvijendralāl Roy's two Bengali dramas *Mēvāḍ Rājya Patanamu* (1922) and *Pāshāṇī* (1923).

NĀGĒŚVARA RĀO, PANTULU, KĀŚINĀDHUNI (1867-1938). Founder-editor of "Āndhra Patrikā". He started work on a Telugu Encyclopaedia. He got the work done by Lakshmaṇa Rāo, K.V. (q.v.) revised afresh and published only the two revised volumes covering the first two letters of the alphabet, but no further progress could be made on account of Nāgēśvara Rāo's death. He authored *Āndhra Vāṅmaya Charitra* (History of Andhra Literature, 1913). He started "Āndhra Patrika" in 1908 at Bombay, as a weekly, which was changed to daily from Madras in 1914. This daily paper with a literary monthly known as "Bhāratī", started in 1923, are still popular and are edited by Nageśvara Rāo's grandson, S. Radhakrishna. The best writers in Telugu have considered it an honour to have their writings published in "Bhāratī". A staunch nationalist and patron, he was acclaimed "Viśvadāta". He also published *Āndhra Vāṅmaya Sūchika* (1929), a bibliography of Telugu writers and writings.

NĀGĒŚVARA RĀO, TĀḶḶŪRI (1934-86). Fiction writer, who is noted for his novels *Kotta Illu*, *Ō Grāmom Kathā*, *Śrāvaṇa Sandhyā* (1973) and short stories, the chief one being "Vaḍrangi Vīraṇṇa" (Carpenter Veeranna). He generally portrays the present-day rural life. He passed away in exactly same conditions as his hero in *Śrāvaṇa Sandhyā* written thirteen years earlier.

NAGNAMUNI (1940-). Poet, whose poems are included in the anthology: *Nava Kavitā* (1980), published by the Andhra University.

NAIDU, GOPĀLA RĀO. See *Gopāla Rāo, Naidu*.

NAIḌU PĀRTHASĀRATHI. See *Pārthasārathi Naiḍu, A.C.*

NAISHADHA-PĀRIJĀTĪYAMU. See *Kṛishṇādhvari*.

NALA CHARITRA. See *Raghunātha Nāyaka*.

NĀḶAM KṚISHṆA RĀO. See *Kṛishṇa Rāo, Nāḷam*.

NALINIKĀNTA RĀO, B. See *Śrīnivāsāchārya, B.V.*

NAMBŪRU TIRUNĀRĀYAṆA SVĀMY. See *Tirunārāyaṇa Svāmy, Nambūru*.

NANDAGIRI INDIRĀ DEVĪ. See *Indirā Devī Nandagiri*.

NANDI, N.R. Modern writer, who is known for his dramas. He has also written novels, the latest being *Good-Bye, Bhūdevi, Good-Bye* (1985).

NANDI MALLAYYA, GHANṬA SIṄGAYYĀ (fl. 15th cent.). Two poets, who wrote together (called Janṭa Kavulu). Mallayya was the son of Singanāmātya, while Ghaṇṭa Singayyā, also called "Malayya Māruta Kavi" was a nephew of Mallaya. Both of them together translated Kṛishṇa Miśra's Sanskrit *Prabōdha-chandrōdaya* and dedicated it to Gaṅgayāmātya. They also rendered into mixed verse and prose the *Varāha Purāṇamu* (1485-90) and dedicated it to Narasiṁha Dēva, father of King Kṛishṇadeva Rāya (q.v.). It describes festivals, feasts, etc. The stories of King Durjaya, Arjunaki, a Bhilla woman, the sage Gautam and the marriage of Gauri are absorbing. The work is considered as the precursor of the *Prabandha* style of *kāvyas*, which reached its culmination in the reign of Kṛishṇadeva Rāya. The styles of both the poets are so similar that the two poems mentioned above appear to have been written by one person. A typical stylistic feature of the works of these authors is that in the descriptive passages there is more of the Sanskritic style while in a dialogues a simple form of Telugu is employed. They also authored the sixth canto of *Mahābhāgavata*.

NANDIRĀJU CHALAPATI RĀO. See *Chalapati Rāo, Nandirāju.*

NANDI TIMMANA (1475-1540). Poet, the second great of the court of Kṛishṇadeva Rāya (r. 1509-30; q.v.), and the author of the *Pārijātāpaharaṇamu* (q.v.). He was nephew of Ghaṇṭa Singayya. It is said that he came with Tirumaladevi, one of the queens of Kṛishṇadevarāya. He was nicknamed as Mukku Timmana' (Nasal Timmana). His style is easy, sentiment delicate and imagery refined. His poetry is called *Mukku-timmanāryu Mudyudpaluku* (or the Sweet Language of Mukku Timmanna).

NANḌŪRI BANGĀRAYYA. See *Bangārayya, Nanḍūri.*

NANḌŪRI RĀMA MŌHANA RĀO. See *Rāma Mōhana Rāo, Nanḍūri.*

NANDŪRI ŚIVA RĀO. See *Śiva Rāo, Nandūri.*

NANDURI VENKAṬA RĀMAKṚISHṆAMĀCHĀRYULU. See *Rāmakṛishṇamāchāryulu, Nanduri Venkaṭa.*

NANḌŪRI VĒNKAṬA SUBBA RĀO. See *Vēnkaṭa Subbā Rāo, Nanḍūri.*

NANḌŪRI VIṬHAL. Writer, whose novel *Sītāpatīyam* or *Cortooniyan* (1984) is staged on the middle class setting.

NANJARĀJU. Writer and son of Kaḷuve Vīrarāju (q.v.; fl. 1680-1750). As a writer, he excelled his father. He wielded great influence as a powerful administrator and by virtue of his position and fortune, became not only a writer but also a patron of poets. He was the author in prose of *Hālasya Māhātmyamu*, relating to the amours of Mīnākshī and Sundareśvara at Madhurā, and of *Kāśimahimā-darpaṇamu*, extolling the greatness of *Kasi*.

NAṆṆAYA BHAṬṬA (fl. 11th cent.). The first (*Ādi*) major Telugu poet, who is believed by some to be the first grammarian and systematiser of the Telugu language. He was called "Vāganuśāsana" or the lawgiver of the language.

Naṇṇaya was a court-poet of Rājarāja Narēndra, king of the Eastern Chālukya dynasty (1022-63). As the king was a remote scion of the lunar race of kings, to which belonged the heroes of the Mahābhārata, he asked Naṇṇaya, his friend and Kula-Brahmin, to render into Telugu the Sanskrit *Mahābhārata*. At the instance of the king, Naṇṇaya commenced his translation and in this task acknowledged his indebted-ness to his classmate and colleague Nārāyṇa Bhaṭṭa (q.v.), another great scholar and poet, though the nature and extent of that assistance is not known. But Naṇṇaya could translate or rather transcreate the first two *Parvas* (*Ādi* and *Sahbā*) and a part (3 cantos and 142 verses) of the third (*Āraṇya* or *Vana*) *Parva*. The rest of the translation work was completed by Tikkaṇa and Errāpragaḍa (qq.v.). Thus Naṇṇaya, Tikkaṇa and Errana or Errāpragaḍa, are the translators of the *Mahābhārata*, the authoritative poet-trio of Telugu literature, whose names were mentioned with reverence by almost all the poets of the subsequent generations.

Naṇṇaya was devoted to the Hindu Dharma as ordained by the Vedas, and in his translation, at several places, he added a few words to emphasize and extol the superiority of the Vedic Dharma, though there was nothing in the original to support his statements.

The translation made by Naṇṇaya is not literal; there are many omissions and commissions, some of which enhance the merits of the translation, while others are not so commendable. He freely summarises in prose or at times even omits, many a moral and philosophical disquisition occurring in the original; similarly, quite a few narrations are abridged, while a few new descriptions are added. For example, how Draupadī garlanded Arjuna, when he won the contest, is poetic and charming, while in the original *Mahābhārata*, it is prosaic. But Naṇṇaya's omissions in some places cannot be justified. For example, when Duryōdhana threatened to outrage the modesty of Draupadī, Gāndhārī proposed to her husband that Duryōdhana be banished. The incident exhibits Gāndhāri's nobility but Naṇṇaya left it out in his translation. The Kacha-Devayānī episode in the *Ādi Parva*, *Śiśupāla-Vadha* in *Sabhā Parva* and *Nala Charitra* in *Āraṇya Parva* are frequently read with interest in Naṇṇaya's *Mahābhārata*. On the whole, Naṇṇaya's translation, being the first piece of classical literature in Telugu, is held in high esteem.

For "its polished style, evenness of flow and refined expression with a harmonious and sonorous blend of Sanskrit and Telugu in which Sanskrit has a predominant share", Naṇṇaya's *Mahābhārta* is looked upon with great respect and affection. By his translation of a classic, Naṇṇaya set the model and had a following. For a period of about 500 years, a predominant part of Telugu literature consisted of translations of the Epics and Purāṇas.

Naṇṇaya is also considered as the founder of a poetical tradition in Telugu in much the same way as Vālmīki and Vyāsa are for Sanskrit poetry. His epic has won equal popularity among the scholars and the populace alike. All subsequent poets looked up to him for poetic inspiration, guidance and emulation.

Naṇṇaya is popularly credited with the authorship of a Telugu grammar, curiously enough, written in Sanskrit, entitled *Āndhra Śabda Chintāmaṇi*. The other works attributed to him are: *Lakshaṇa Sāramu*, *Indra Vijayamu*, *Chāmuṇḍi Vilāsamu* and *Rāghavābhyudayamu*. The authenticity of the authorship of these works, however, is not undisputed.

NANNE (NANNI) CHOḌA (fl. *c*. 1130). Poet, who was a staunch follower of the Śaiva cult that prevailed in those days. A Telugu-Choḍa prince, son of Chōdaballi of Pākanāḍu (r. *c*. 1100), he was the author of the *Kumārasambhavamu*, a Mahākāvya, which was discovered only in 1914 by Rāmakṛishṇa Kavi (who also edited a part of it) in the Saraswatī-Mahal Hastalikhita Granthālaya, Tanjore. Nanne Choḍa in his *Maṅgala Ślokas* has not made obeisance to any preceding Telugu poet as was customary those days. He has only paid his tribute to Vālmīki, Vyāsa, etc., the ancient Sanskrit poets, and to Kālidāsa, Udbhaṭa, etc., from whose works he had got material for his *Kumārasambhavamu.* Alluding to the preceding Telugu literature, he has mentioned only that in olden days 'Mārgī poetry' was in vogue but Chālūkya and other kings had also patronized 'Deśī poetry'. About the exact meaning of the 'Mārgī and Deśī poetry', there are divergent views among Telugu scholars. About the time of Nanne Choḍa also, there is a great controversy, but generally scholars agree that he flourished in 1130 A.D. and not in 940 as mentioned by Rāmakṛishṇa Kavi in his introduction to the *Kumārasambhava*.

The work is based on the Sanskrit works on the same subject by Kālidāsa and Udbhaṭa. It is, however, by no means a mere copy of slavish imitation of the Sanskrit originals. The epic draws also upon the Śaiva literature known to the poet and is dedicated to the author's *guru*, Jangam Mallikārjuna Deva (q.v.), a renowned sage and preceptor of the Śaivites of the age. It was through the dedication of this poem to that great sage that it has been possible to fix the date of the poet at about 1130. Nanne Choḍa's *Kumārasambhava* consists of 12 chaps. and is in 2,000 metres. The work has been written as a *Prabandha* and has all the characteristics of *prabandha* (with occasional prose passages). Yeṛṛāpragaḍa (q.v.) in the 14th cent. composed the *Harivaṁśa* as a *prabandha* and called himself '*Prabandha Parameśvara*'; had he known the *Kumārasambhava* of Nanne Choḍa, he perhaps would not have taken the title.

The poet is the first to employ Kannada and Tamil words in Telugu poetry, and shows partiality to Kannada metres. His style however, has not commanded universal praise.

The poet is said to have composed another poem, *Kalāvilāsa* (not extant), but is known through references made to the work by authors of subsequent periods. He was awarded the title "Kavirāja Śikhāmaṇi" on account of the richness of his imagination and his exalted and flowing style. He lost his life shortly after in the internecine wars of the period.

NARAHARI GOPALA KṚISHṆAMMA CHEṬṬI. See *Gopāla Kṛishṇamma Cheṭṭi, Narahari*.

NARAKĀSURA VIJAYA VYĀYŌGAMU. See *Venkaṭaratnam Punṭulu, Kokkoṇḍa*.

NARASA-BHŪPĀLĪYAM. See *Bhaṭṭumūrti*.

NARASA RĀJU. Modern writer, who is known for his dramas.

NARASIṀHA, KŪKANTI. See *Kūkanti Narasiṁha*.

NARASIṀHADĀSA KAVI, PARAŚURĀMA (fl. *c.* 1750). Poet, who, seeing that the idols of Rāma, Sītā and Lakshmaṇa would be defiled by the Mohammedans poured forth in a devotional frenzy 101 verses (entitled *Bhadrādri Rāma Śatakam*) in adoration of the divine hero Rāma, each verse addressed to Bhadrādri Rāma, and it is said that the danger was averted.

NARASIṀHA DĀSU, TŪMU. See *Tūmu Narasiṁha Dāsu.*

NARASIṀHA NAIDU, SĀMINĒNI MUDDU. First Telugu essayist, whose *Hita Suchini* (1862) contains essays on education, medicine, magic, marriage, the language of the beasts and the myth of making gold. The language is the spoken dialect of the cultured classes.

NARASIṀHA RĀO, B.V. (1913-). Writer, who has produced a good deal of literature for children. He has been carrying on a consistent and vigorous campaign that we should return to the primal and pristine innocence of childhood. Like Wordsworth, he believes that Heaven lies around us in our infancy. He has published 15 books consisting of songs, rhymes, stories and mini plays for children. He was Inspector of Schools (1940-68).

NARASIṀHA RĀO, M.L. Scholar, who is known for his *Āndhra Āṅgla Navalalu* (1955).

NARASIṀHA RĀO, MUNIMĀṆIKYAM (1898-1972). Writer, who is appreciated for the consummate humour displayed in his works. Besides his novels like *Vakrarēkhā* (1938,detective) and dramas as *Gṛihapraveśam*, he is much better admired for his short stories, which have been published in several short volumes: *Kānṭam Kathālu* (1925), *Nēnu-Nā Kāntam* (I and my dear wife), *Kāntam Kaifiyath*, *Kāntam Kāpuram*, etc. His prominent short stories are: "Pillalu gala illu" (a house with children, in which a guest is put to inconvenience due to mischief of children) and "First Case" on the experience of a Life Insurance Agent for securing his "first case". Yet his another important short story is "Venḍi kañcham" (Silver Plate), in which Kantam delights as a household economist. His other novels are: *Dīkshitulu* (1951), *Rukku Talli* (1951) and *Tirumāliga* (The Sacred Mansion, 1950), which are remarkable for the author's perception. He also wrote a thesis on *Hāsya* in Telugu literature.

NARASIṀHA RĀO, PĀNUGANṬI. Writer, who is known for his biographies.

NARASIṀHA RĀO, S. Modern writer, who has written a Telugu work as: "Are the acquired qualities of the individual hereditary?"

NARASIṀHA RĀO, S.L. Modern writer, whose *Bhūgarbha Śāstramu* is a work on geology.

NARASIṀHA RĀO, S.L. Scholar, who in 1981 has done research on the Telugu *Mahābhārata* from the angle of the traditional aesthetic theories.

NARASIṀHA RĀO, V.V.L. (1887-1969). Scholar, editor, poet, playwright and actor, who distinguished himself as the author of many books for children in a variety of literary forms. *Anārkali*, a play, authored by him, became popular in the whole of Andhra Pradesh and came to be staged extensively. He also wrote *Narasanna Bhaṭṭu* (1957), a biography as drama text.

As an actor, he played the role of Gaya in *Gayopākhyānamu* in Vijayawada, for which he won a gold medal in 1913. He was also a journalist, having run a paper called "Anasūya", started by him and his wife in 1916. Known for his many-sided contributions to the literary and cultural life of Andhra Pradesh, he was awarded the title of "Padmaśri" in 1967.

NARASIṀHA ŚĀSTRĪ. See *Rāmasvāmi Śāstrī, Pātūri.*

NARASIṀHA ŚĀSTRĪ, KĒŚAVAPANTULA (fl. 20th cent.). Writer, whose drama *Gaṇḍapenḍēramu* relates to the story of Peddana (q.v.). His *Prabandha Pātralu* presents the different facets of men and women as portrayed in the 16th century *Prabandhas.*

NARASIṀHA ŚĀSTRĪ, MOKKAPĀṬI (1892-1978). Humorous writer, whose *Barrister Parvatiśam* (1924) is a humorous novel of autobiographical nature; it portrays the character of simpletons who brag and are incapable of achieving success. The author describes what happens on his voyage to England and during his stay there. Besides his drama, *Subbārāyaḍu Pelli* (Marriage of Subbarayudu) he wrote several short stories like "Kannavī Vinnavī" (1951) and "Ākharu Māta" (Last Word; on the story of a man, who earned a fortune by corrupt means and finally committed suicide in a fit of repentance). His other stories are: "Janma Nakshatra Phalam" (The Birth Star Preordains), "Raṅga Grāmasiṁha Rattayya", "Mā Bāvamaridi Peḷḷi" (My Brother-in-law's Marriage) and "Nēnū-Mā Avidānū (I and My Wife), all written in humorous style with funny incidents. In his drama *Mokkubaḍi* (1951), he gives his own interpretation of ritual with his habitual humour.

NARASIṀHA ŚĀSTRĪ, NŌRI (1900-1978). Poet, novelist and dramatist. By profession an advocate, he was Secretary of the "Sāhiti Samiti" and a member of the Āndhra Pradesh Sāhitya Akademy. His *Gītamālikā* (1921) was a collection of short poems, while *Bhāgavatāvataraṇa* (1933) was a verse playlet and *Sōmanātha Vijayamu* (1924), a play in prose has the destruction of Somanātha Temple for its theme. His other dramas are *Khēmā Bhikkhunı* (1960), *Varāgamanam*, *Pataṅga Yātrā*, *Shaṇṇavati*, etc. Some of his playlets under the heading *Teneteṭṭe* (1950) are influenced by Maurice Maeterlinck. His novels *Nārāyaṇa Bhaṭṭu* (1949), *Rudramā Devi* (1951), *Vāghīrā* (1955, tiger; on the beauties of the Ajanta Caves), *Karpuradvīpa Yātrā* (1954), *Kavi Sārvabhauma* (1962) and *Mallā Reḍḍi* (1962) are based on historical incidents and reveal his knowledge of Āndhra history. Of these novels, *Nārāyaṇa Bhaṭṭu* won him the State award. His short story collections are *Gulābīpuvvu*, *Gānabhaṅgama*, *Bhavishyattu*, *Vadhūsara*, etc. His short story "Maru Vishayamu" (Arid Land) is based on a legend of ancient India—a conflict between the neighbouring kingdoms of Aṅga and Vidēha. His tr. of *Dēvī Bhāgavatamu* (1950) is rated very high. A great scholar of Telugu, Sanskrit, English and Kannada, he also authored critical articles. He was awarded the title of "Kavi Samrāṭ".

NARASIṀHĀCHĀRYULU, VĒMUGANTI. Poet, whose chief collection of poems is *Kanthi Vaijayanti* (1985); his noteworthy poems are: 'Polamu Kalini' (The Riches of the Earth) and on Tyāgarāja.

NARASIṀHACHĀRYULU, VINJAMURI VARĀHA. Writer, whose *Karnataka Saṅgīta Parināmamu* has won the State Award in 1952.

NARASIṀHAM, B. Writer, whose *Aramakalpataruvu* (The Scientific Aspect of Gardens) has won the State prize in 1955.

NARASIṀHAM, K.V.R. (1914-). Scholar, who is known for his *Āndhra Prabandhamu-avataraṇa Vikāsamulu* (1944), *Dakshiṇāndhrayuga Vāṅmaya-charitra* (1955), *Sāhitī Samīksha*, *Sāhitya Darśanamu*, etc. He has pub. in 1985 *Sāhitya Darpaṇamu*, which is an introduction to the study of literature. He was a teacher of eminence.

NARASIṀHAM, KŪCHI. See *Kūchi Narasiṁham*.

NARASIṀHA, N. Writer, who wrote *Bhautika Śāstramu* in the early years of the 20th century.

NARASIṀHAM PANTULU, MANTRIPRAGAḌA (fl. c. 1940). Writer, who contributed to the Telugu journal "Bhāratī", a series of articles about his travels to the North as far as Badarīnāth.

NĀRĀYAṆA BĀBU, ŚRĪRAṄGAM (1905-1972). Poet, who has composed short poems depicting hunger and affliction among the poor and the miserable life of the underdogs in society. His chief works are: *Mauna Śaṅkham* (1940), *Rudhira Jyōthi* (Blood-Flame; 1937) and *Miṇugurulu* (1933). His short poems are: *Kapālamōksham, Kiṭikilō Dipam, Ūravatala, Gaḍḍiparaka* (A Blade of Grass), etc. He is an adept in describing gruesome scenes of social life.

NĀRĀYAṆA BHAṬṬA. Poet, who was a contemporary of the first Telugu poet, Nannaya (fl. 11th cent.). Nannaya paid tribute to him saying, "Just as Kṛishṇa assisted Arjuna in the great war, Nārāyaṇa Bhaṭṭa helped me in my labours." It is not clear in what manner Nārāyaṇa Bhaṭṭa rendered his services to Nannaya. Though no work of Nārāyaṇa Bhaṭṭa has survived, he was already renowned as a master poet in eight languages (Sanskrit, Karnāṭaka, Prākrita; Paiśāchika, Telugu etc.) as stated in the Nandamapūdi inscription. He was rewarded by Rājarāja Narēndra, who ruled at Rājahmundry, the gift of the village of Nandimapūdi. He is said to have defeated many a proud poet and earned the title *Kavibhāva Vajrāṅkuśa* (The Terror of Rival Poets).

NĀRĀYAṆĀCHĀRYULU, PUṬṬAPARTI (1914-). Poet, scholar and critic, who knows Telugu, Sanskrit, Prakrit, Pali, Kannada, Marāthi and Malayalam. He has composed many short poems, in which *Śiva Tāṇḍavam* (1940) is the most thrilling. It is interesting that his *Penugoṇḍa Lakshmī*, a collection of his poems written at the age of 14, had to be studied by him for his "Vidwan" examination as a student subsequently. *Janapriya Rāmāyaṇam* (1978; in 974 pages), *Mēghadūtam* (an independent poem), *Paṇḍari Bhāgavatam* and *Pādyam* are his other poems, while *Śivakarṇāmṛitam* is his play in Sanskrit. *Prabandhanāyikalu, Mahābhārata Vimarśanamu* and *Vasucharitra Vimarśanamu* are his works on literary criticism, while *Leaves in the Wind* is his anthology of poems in English. The tragedy of Duryōdhana has been dramatized by him in an unpublished play called *The Hero*. He also wrote historical novels in Telugu and tr. several works from Sanskrit, Kannada, Malayalam, etc., the number of his publications being well over a hundred. The people of Āndhra have honured him with the title of "Sarasvatī-putra". He published an interesting book on the heroines of the famous 16th century *Prabandhas*. He is a great musician himself.

NĀRĀYAṆADĀSAR, PUDUVAI. See *Vemana*.

NĀRĀYAṆA DĀSU, ĀDHIBHATLA. See *Ādhibhatla Nārāyaṇa Dāsu*.

NĀRĀYAṆAGURU GONASŪRU. See *Gonasūru, Nārāyaṇaguru*.

NĀRĀYAṆA KAVI (fl. 18th cent.). Poet, who authored a heroic poem with the 1752 battle of Bobbili for his plot. His work is in the form of a *Prabandha* entitled *Raṅgarāya Charitra*. It is a popular poem, though it lacks in poetic qualities. The poet freely employs Urdu colloquial words then in vogue.

NĀRĀYAṆA KAVI, AYYALARĀJU. See *Ayyalarāju Nārāyaṇa Kavi*.

NĀRĀYAṆA MŪRTI, ĀDI. See *Ādi Nārāyaṇa Mūrti*.

NĀRĀYAṆA MŪRTI, BHŌGARĀJU (1891-1940). Writer and poet, whose chief novels are: *Chandragupta, Allāhō Akbar, Vimalā Devi, Lakshaṇa* and *Āndhra Rāshṭramu* (1918). He also authored a poem: *Panḍuga Kaṭnam* (The Festive Present). He was known as "Bālakavi".

NĀRĀYAṆAMŪRTI, GULLAPALLI. Writer, who received the State award in 1949 for his *Grāmārogya Rakshaṇa*.

NĀRĀYAṆA MŪRTI, K. Modern writer, who has produced literature for children, e.g., *Bāla Nāṭaka Kathālu* (Children's Playlet Stories).

NĀRĀYAṆA NĀYAKUḌU, SAVARAMU CHINA. See *Savaramu China Nārāyaṇa Nāyakuḍu.*

NĀRĀYAṆA RĀO. See *Bapirāju, Aḍavi.*

NĀRĀYAṆA RĀO, CHILUKURI (1890-1952). Scholar, who in 1952 further revised and enlarged the *English-Telugu Dictionary* of P. Śaṅkara Nārāyaṇa. He wrote *Āndhra Bhāshā Charitram* (The History of Telugu Language; 2 vols., 1937), which is a voluminous work. He was of the view that Telugu was of Aryan origin and was derived from Sanskrit. He presided over the Conference of Writers in 1932, which decided to constitute the "Navya Sāhitya Parishad". It is said that Nārāyaṇa Rāo collected several thousand Telugu proverbs, but they have not been published. He edited *Panditārādhya Charitra* of Pālakurki Somanātha. He also wrote several research articles.

NĀRĀYAṆA RĀO, KAḶŌJI. See *Kaḷōji Nārāyaṇa Rāo.*

NĀRĀYAṆA RĀO, KĀḶḶAKŪRI (1871-1927). Dramatist, who made use of literature as a powerful medium for social reform, pleading for widow-remarriage, education for women and eliminating the evils of drink, dowry and prostitution. His dramas exposed the evils that had taken root in the country. His chief plays are: *Chintāmaṇi* (1921), *Madhusēva* (1926, on drunkenness), *Padmavyūham*, *Varavikrayam* (1923, on dowry) and *Chitrābhyudayam*. *Chintāmaṇi*, which has been filmed twice in Telugu, deals with the banality of the institution of prostitution.

NĀRĀYAṆA RĀO KALLŪVI VĒNKAṬA (1902-) Pen name "Kavitvavēdi". Author of *Āndhra Vāṅmaya Charitra Saṅgrahamu* (Short History of Telugu Literature, 1926). His other works are *Śrī Virēśaliṅga Yugamu* (1966), *Vijayanagara Sāmrājyamu* (1922), *Vāṅmaya Vimarśanamu* and a host of others.

NĀRĀYAṆA RĀO, VELCHERU. Scholar, who is noted for his *Telugulō Kavitā Viplavāla Svarūpam* (The Nature of Poetical Revolutions in Telugu; Vijayawāda, 1978). The author reviews the whole of Telugu literature on the basis of his theory that literature is moulded by society and not vice versa. He has also written in 1978 on *Āśu Rachanā* (Extempore Writing). He is teaching Telugu in an American University.

NĀRĀYAṆA RĀO, VĒNKAṬA. See *Vēnkaṭa Nārāyaṇa Rāo, K.*

NĀRĀYAṆA REḌḌĪ, C. (1930-). Poet, whose *Jalapātam* and *Divvela Muvvalu* (The Chiming Bells of Lights) are his early compositions and outbursts of his radiant thought. His *Nāgārjuna-sāgaram*, a lengthy poem, depicts love and renunciation in the background of the Buddhist age in Āndhra; it is a melodious poem, in varying metres. His masterpiece *Karpūra Vasanta Rāyalu* (1957), a long poem, relates to the greatness and pomp of Kumāragiri Reḍḍi, king of Koṇḍavīḍu (1386-1402), who had the title "Karpūra Vasanta Rāyalu", indicating the cultural and artistic merit he possessed; it is the love-story of an Andhra ruler (it has been produced in a long playing record in the poet's voice; 1981). His later collections of poems: *Manṭalu Mānavuḍu* (Flames-Man), *Madhya Taragati Mandahāsam* (The Smile of

Middle Class), *Inṭiperu Chaitanyam* (1976), *Bhūmikā* (1978), *Viśvambharā* (1980) and *Sāhitya Sundarī* exhibit his love for mankind. One of his poems is *Viśvanātha Nāyakuḍu*. His latest collection of poems is *Kālam Anchumīda* (On the Edge of Time; 1985), consisting of 53 short poems. He has also written short dance dramas and all-verse plays like *Vennelavāḍa* (the moonlight scene) and *Ajantā-sundarī*, well suited for performance on the stage. *Rāmappa* (1958) is a short play in prose, verse and song; it was broadcast from radio. He is also popular as a film song-writer. Discarding the classical metres, he has employed rhythm in his poems. He has pub. in Telugu his doctoral dissertation on "Modern Telugu Poetry—Tradition and Experiments" (1967).

NĀRĀYAṆA ŚĀSTRĪ, CHARLA. See *Charla Nārāyaṇa Śāstrī*.

NATEŚA ŚĀSTRĪ, SANGENDI MAHĀLINGA. Author of *Folklore in Southern India* (3 Pts., Bombay, 1884-88), *Indian Folk-Tales* (A Collection of South Indian folkales; 1908) and *Le Porteur de Sachet*, Paris, 1892.

NĀRĀYAṆA ŚATAKAMU. See *Pōtana*.

NĀRĀYAṆA SWĀMĪ, ANDĒ (1907-). Writer, who has authored about 100 short stories, such as "Vyatyāsamulu", "Snēhitulu", Upāsanā-Balamu", "Putrasantānamu", etc. The themes are quite ordinary, but his presentation of them is extra-ordinary; they give the readers an insight into the individual and social life. In his story, "Putrasāntanamu," it is shown how the parents in their old age are supported by their daughters and not by sons, on whom they spent whatever they had.

NĀRĀYAṆA SWĀMI REDDY, G. Scholar, who is noted for his work: *The Influence of English on Telugu* (Madras University, 1971).

NĀRLA CHIRANJĪVI (1925-71). Poet, who produced literature for children, e.g. *Jabilli Pātalu* (Moon-songs). His *Bhāgyanagar* (1964) is a musical play associated with the establishment of "Bhāgyanagar", the present city of Hyderabad. The central figure is Bhāgyamati, who sings and dances throughout the play.

NĀRLA, VENKATEŚVARA RĀO (1908-85). Pen name V.R. Narla. Writer and journalist of repute, he authored in Telugu and English. Notable among his works are: *Kolta·gaḍḍa* (a collection of playlets), *Jābāli* (a playlet), *Nārlavāvi-māta* (poem), etc. He was editor of "Āndhra Prabha" and Āndhrajyōti", Telugu dailies. He was also a member of Rajya Sabha.

NAṬARĀJA RĀMAKṚISHṆA. Writer, whose *Dakshiṇatyula Nāṭyakalā Charitra*, a profusely illustrated work, received the State award in 1954. He has also produced a good amount of literature for children.

NAUKĀ CHARITRA. Telugu *Yakshagāna* by Tyāgarāja (fl. middle of 18th cent.; q.v.), which is based on the idea of complete surrender to God. "The *gopis* once requested Kṛishṇa to accompany them on a boat excursion on the waters of the Yamunā. Kṛishṇa complied with their request. He was seated in the middle, while all the *gopis* sat round him. The *gopis* were humoured by Kṛishṇa with talks of love. They felt that it was their beauty and charm that attracted Kṛishṇa, and they were all proud of their accomplishments. Kṛishṇa thought of teaching them a lesson with the object of rendering them humble, and purifying their souls. He conjured up a violent wind which tossed the boat, and, what was worse, the boat developed many leaks through which water was entering into the boat. The *gopikās* were seized with utter consternation and felt helpless. Kṛishṇa then coolly asked them to remove all their garments and plug the cracks with them. The *gopikās* then surrendered to Kṛishṇa, bereft of all vanity, and prayed to Him with all devotion and humility, expressing their conviction that He alone could be their saviour. Kṛishṇa then called off the gale and blessed them."—*History of Telugu Literature* (by G.V. Sitapati), p. 78.

NAVA KAVITĀ. Anthology, published by the Andhra University (1980), which contains poems of 176 poets (from 1900 to 1976).

NAVĪN (1940-). Novelist, whose *Muḷla Podalu* (Thorny Bushes, 1970) portrays the problem of unemployment in the stream-of-consciousness technique. The events of a decade in this novel are telescoped into a short span of sixteen hours. His another important novel is *Ampaśayya* (Bed of Arrows), which has been written in the technique mentioned above.

NĀYAKA, DĀMERLA VEṄGALA. See *Dāmerla Veṅgala Nāyaka*.

NĀYAKA, RAGHUNĀTHA. See *Raghunātha Nāyaka*.

NĀYAKA, VIJAYARĀGHAVA. See *Vijayarāghava Nāyaka*.

NĀYANI KṚISHṆA KUMĀRĪ. See *Kṛishṇa Kumārī, Nāyani*.

NĀYANI SUBBA RĀO. See *Subba Rāo, Nāyani*.

NAZAR SHEIK. Modern folk-poet, who is the best and the most popular composer and singer of *Burrakathas* or modern ballads.

NĒLATŪRI VĒNKAṬA RĀMAṆAYYA. See *Vēnkaṭa Rāmaṇayya, Nēlatūri*.

NELLŪRI KĒSAVASVAMY (1920-). Writer, who rendered into Telugu the stories of Premchand, the celebrated Hindi fiction writer. He is also known for his short stories.

NELLŪRI (VĪRA) RĀGHAVA KAVI (1680-1740) Poet, who composed the *Yādava-Rāghava-Pāṇḍavīyamu* (a treble entendre), which describes the story of Kṛishṇa, Rāma and the Pāṇḍavas and thus combines the *Bhāgavata*, *Rāmāyaṇa* and the *Mahābhārata*. His poetry lacks utterly the poetic charm.

NIḌADAVŌLU VĒNKAṬA RĀO. See *Vēnkaṭa Rāo, Niḍadavōlu*.

NĪLĀDRI KAVI, AḌIDAMU. See *Aḍidamu Nīlādri Kavi*.

NĪLĀDRI RĀJU, VATSAVĀYI VĒNKAṬA. See *Vatsavāyi Vēnkaṭa Nīlādri Rāju*.

NĪLAGIRI YĀTRĀ. See *Śeshāchala Kavi, Kōlā*.

NILAKANTA ŚĀSTRI, KALLIDAIKURĪCHI AĪYAH (b. 1892). Author of *Cultural Contacts Between Aryans and Dravidians* (1967) and *Dravidian Literatures* (Madras, 1949).

NIRANKUŚOPĀKHYĀNAM. See *Kandukūri Rudrayya*.

NIRĪKSHAṆA. See *Pratāpa Reddy, Suravaram*.

NIRMALĀ DEVĪ. Scholar, who has pub. in 1985 her thesis on Devulapalli Kṛishṇa Śāstry; it has captured the poetie sensibility of the great romantic poet.

NIRMALĀ PRABHĀVATĪ, P. Writer, whose chief novels are: *Sidhilāla Nundi Śikharālaku* and *I Jīvana Sandhyā Samaamlo* (both 1979).

NIŚŚAṄKA KOMMANNA (fl. 15th cent.). Also called Śivalenka Kommana. Poet;

author of the *Śivalīlā Vilāsamu* and *Vīramāhēswaramu.*

NIṬṬĀLA PRAKĀŚADĀSU (fl. 17th cent.?). Poet, whose devotional folk-songs are popular in the Telugu country and are sung by wandering mendicants and minstrels.

NOBELLE, WILFRIED. Foreign Indologist, who authored *Dravidian Studies—A Review* (1965). The contents of this work include: the antiquity of Dravidians, a survey of the main currents of Tamil literature, Kannada, Telugu and Malayalam.

NORI GURULINGA ŚĀSTRI. See *Gurulinga Śāstri, Nori.*

NORI NARASIṀHA ŚĀSTRĪ. See *Narasiṁha Śāstrī, Nōri.*

NṚISIṀHAKAVI, ŚANKUŚĀLA. See *Śankuśāla Nṛisiṁha Kavi.*

NṚISIṀHA PURĀṆAMU. See *Errāpragaḍa.*

NUDURUPĀṬI VĒNKAṬA KAVI. See *Āndhra Bhāshārṇavamu.*

NŪTANAKAVI SŪRANNA (fl. 1410-1480). Poet; author of the *Dhanābhi Rāmamu* (a poem) or *Sakala Janābhirāmamu* and the *Vishṇu Māyā Vilāsamu* (a drama). The first work embodies the beautiful story of a contest between Manmatha, god of beauty, and Kubera, god of wealth, as to which of these commands the hearts of men.

NYĀ(YA)PATI, RĀGHAVA RĀO. See *Rāghāva Rāo Nyā(ya)pati.*

O

ŌGIRĀLA JAGANNĀTHA KAVI (fl. 19th cent.). Poet, who composed the *Sumanomarabhirañjanamu* in five *Ullāsas*.

ŌLĒṬI PĀRVATĪŚAM. See *Venkaṭa-Pārvatīśvara Kavūlu*.

ŌLĒṬI VENKAṬARĀMA ŚĀSTRĪ (1883-1939). Poet. He and his younger cousin Vēdula Rāmakṛishṇa Śāstrī (1889-1918) were appointed as the court-poets of his estate by the Maharaja of Pithapuram; the twin poets are known as "Venkaṭa Rāmakṛishṇa Kavūlu". The younger of these two, Rāmakṛishṇa Śāstrī was a genius; he translated *Narakāsura Vijaya Vyāyogamu* (1900) in his 11th year; compossd *Damayantī Kalyāṇam* (1903) in 'pure' Telugu verse in his 14th year, and later on his *Kukavi Nindanam* in Prakrit and *Karma Vijaya Vyāyōgam* in Sanskrit. At his early death at the age of 29, Venkaṭarāma Śāstrī bemoaned his loss, addressing his brother as the incarnation of goddess Sarasvatī.

OMAR KHAYYAM. See *Uma Ālīsha*, *Rāmi Reḍḍi*.

ONṬIMEṬṬA RAGHUVĪRA ŚATAKAMU. See *Tippayya*, *Rāyakavi*.

ORUGANṬI SŌMAŠEKHARA KAVI (fl. *c.* 1800). Poet; author of the *Rāmakṛishṇārjuna Rūpa Nārāyaṇīyamu*. It describes the stories of Kṛishṇa, Rāma and the Pāṇḍavas simultaneously. He was a great scholar of Sanskrit and Telugu.

P

PACHCHAKAPPURAPU TIRUVEṄGALA KAVI (fl. 1530-40). Poet, who composed the *Chokkanatha Charitra* (also called *Chaushashṭi Līlā Vīlāsamu*) in *dvipada* metre and dedicated it to Gollapedda Rāmāyaṇaka, Governor of Rāmanāḍ district in south India. The work is a collection of 64 stories, describing the sports and wonders of Chokkanathaswami, an incarnation of Śiva. Its language is simple and flowing.

PADMANĀBHA SWAMI, Y. Scholar, who has written a biography in 1978 of Ādibhatla Nārāyaṇa Dāsa (q.v.).

PADMA PURĀṆAM. See *Maḍiki Singana*.

PADMARĀZU, BOYANAPALLI. Writer, whose *Sahakārthika Vijñānamu* (Co-operative Economics) has won the State prize in 1951.

PADMRĀJU, PĀLAGUMMI (1915-83). Pen name "Pā-pa". Short story writer, who has written more than 60 short stories; his chief stories being "Gālivāna", (Cyclone, 1952) and "Paḍava Prāyāṇam" (A Boat Journey). In the "Gālivāna" which won him a prize in the world shtor story contest conducted by the "New York Herald Tribune", a traveller on a train hates a co-passengar, a beggar-maid, but when a cyclone stalls the train in a station he hugs her to ward off the cold while they spend the night in the waiting room. In the morning, he finds her dead outside the room. Seeing his purse in her closed hand, he removes only his address card from it and leaves. He has also written novels, e.g., *Bratikina Kālēji* (The Zoo) and composed some poems. He has also written dramas and wrote a work in Telugu on disstant travel, telephone and television.

PADMĀVATĪ DEVĪ KOMMŪRI (1908-). Writer, who came to prominence on the stage and in the films. She took leading part in cultural activities relating to women's welfare and was a joint editor of a journal "Nāṭaka Kalā" (1940-41). She has written many short stories of which the *Pogāḍa Danḍa* (A Garland of Vakula Flowers) and *Kathāsāgaramu* have been published. "Pogaḍa Danḍa" is the pathetic story of a girl named Sītā, whose fondness for Vakuḷa flowers ultimately turned to be responsible for her tragic death.

PADŪRI SĪTĀRĀMA ŚĀSTRĪ. See *Sītārāma Śāstrī, Padūri*.

PAIḌIMARRI VĒNKAṬAPATI (fl. 17th cent.). Poet; author of the *Chandrāṅgada Charitra*.

PAIḌIPĀṬI LAKSHMAṆA KAVI. See *Lakshmaṇa Kavi, Paiḍipāṭi.*

PAIḌIPĀṬI SUBBARĀMA ŚĀSTRĪ. See *Subbarāma Śāstri, Paiḍipāṭi.*

PĀKĀLA VENKAṬA RĀJAMANNĀR. See *Rājamannār, Pākāla Venkaṭa.*

PĀLGUMMI PADMARAJU. See *Padmarāju, Pālagummi*

PAḶAṆI, MUDDU. See *Muddu Paḷaṇi.*

PALANKI VENKAṬA RĀMACHANDRA MŪRTY. See *Venkaṭa Rāmachandra Mūrty, Palanki.*

PĀLAVĒKARI KADIRĪPATI (fl. latter half of the 17th cent.). Poet of Mysore, whose *Śuka Saptati* is the best-known work. It contains 70 stories narrated by a parrot. It is a work of great literary excellence in which he perfected the art of story-telling. The poet vividly describes contemporary life in the work, which has been tr. into Persian and from Persian into Urdu. The work has been dedicated to Rāmachandra. The poet's ancestors lived in Kōlāru distict of Mysore

PĀLKURIKI SOMANĀTHA. See *Somanātha, Pālakuriki.*

PALNĀṬĪ VĪRA CHARITRAM. Poem by Śrīnātha (q.v.; fl. 15th cent.), which is a ballad. Akkiraju Umākāntam, a great modern scholar, has ed. this poem with critical introduction. He was so highly enamoured of this poem that he would regard it as virtually the first piece of Telugu literature. He says that all the previous literature even including Śrīnātha's *Hara Vilāsam* had been only translations or adaptations.

The battle of Palnāḍ took place in about 1182 A D. It was a war between the children of two brothers and was, therefor, similar to the Mahābhārata War. According to Umākāntam, the Palnad heroes were as great as the heroes of the Mahābhārata War. The descriptions given in this ballad either about the situations or about the heroic dedes of Brahma Naidu or the more courageous Bālachandra are at par with those of Arjuna and Abhimanyu. The strategy of Nayakuralu is not inferior to that either Dharmarāja or Dhṛitarāshṭra.

PANAPPĀKAM ANANTACHĀRLU (1860-1921). Writer, who wrote some prose works in Telugu. He was also the author of a masterly essay in English on the comparative merits of the *Vasu Charitra* and *Manu Charitra.* He was an eminent lawyer of Madras and presided over a session of the Indian National Congress. In 1892, he pub. *Mañjuvāṇi Vijayamu* (Victory of Mañjuvāṇī), a mordacious novel. Mañjuvāṇi, the daughter of a businessman, falls in love with a prince. But before she can marry him, she has to endure great suffering. Anantacharlu's son, Śrīnivāsachārlu wrote some Telugu plays and was editor of a literary journal "Vaijayanti".

PANCHĀGNULA ĀDINĀRĀYAṆA ŚĀSTRĪ. See *Ādinārāyaṇa Śāstri, Panchāgnula.*

PAÑCHATANTRAM. See *Dūbaguṇṭa Nārāyaṇa Kavi.*

PAṆḌITĀRĀDHYA, MALLIKĀRJUNA. See *Mallikārjuna Paṇḍitārādhya.*

PANḌITĀRĀDHYA CHARITRA See *Somanātha, Pālkuriki.*

PĀṆḌURAṄGA MĀHĀTMYAMU. Poem by Tenāli Rāmakṛishṇa (fl. *c.* 1530; q.v.). It is counted among the five gteat *kāvyas* in Telugu.

It contains a legendary account of a shrine of Vishṇu as Pāṇḍuraṅga at Paṇḍarapura, consecrated by the ministration of Saint

Pāṇḍarika. A Brāhmin named Nigama Sarmā led a vicious life, but died in that holy place of Paṇḍarapura. Both the servants of Yama and Vishṇu wanted to take possession of the soul, the former claiming it on the ground that the Brāhmin led a life of dissipation and therefore should go to hell, and the latter for the reason that he died in that sacred place. Ultimately the soul went to the heaven of Vishṇu.

The work is of 'high merit, remarkable for its sonorous dignity of phrasing'. It was probably composed after the demise of Krishṇadeva Rāya when the poet resided at the court of Rāmarāja.

PĀṆḌURAṄGA RĀO, I. (1930-). Scholar, whose chief works are: *Kāmāyani* (tr. in Telugu), *Sant Tyāgarāja* (criticism) and *Rāmāyaṇa Paramārtham* (The Message of Rāmāyaṇa; 1980).

PĀṆḌURAṄGA RĀO, VAKAṬI (1934-). Writer, who is noted for his short stories.

PANTULA ŚRĪRĀMA ŚĀSTRĪ. See *Śrīrāma Śāstri, Pantula.*

PANTULU, JAYANTI RĀMAYYA. See *Jayanti Rāmayya Pantulu.*

PANTULU, NĀGĒŚVARA RĀO. See *Nāgēśvara Rāo Pantulu, Kāśinādhuni.*

PĀNUGAṆṬI LAKSHMI NARASIṀHARĀO. See *Lakshmī Narasiṁharāo. Pānuganṭi.*

PĀNUGANṬI NARASIṀHA RĀO. See *Narasiṁha Rāo, Panuganṭi.*

PANYĀLA RAṄGANĀTHA RĀO. See *Raṅganātha Rāo, Panyāla.*

PĀPARĀJU, KAṄKANTI. See *Kankanṭi Pāprāju.*

PĀPAYYA ŚĀSTRY, BULUSU (b. 1863). Writer, who is counted among early Telugu novelists. He wrote a short novel *Bhāskara Vilāsam* (1895) and dedicated it to Vīrēśaliṅgam (q.v.). It was an adaptation of Miss Edgeworth's *Tomorrow* and contains good advice to women that they should not waste their time in idle talk. It was written in the first person. His *Bhāminī Vilāsam* is a tr. of Jagannātha Panditarāja's work of the same name and *Vasanta-yāmini Svapnam* is a tr. of Shakespeare's *A Midsummer Night's Dream*. He wrote an elegy: *Putra Śokam* (1902) on the death of his son. He is also noted for a critical work on Śrīnātha.

PĀRANANDI JAGANNĀTHA SVAMI. See *Jagannātha Svāmi, Pāranandi.*

PARĀṄKUŚADASU (fl. 17th cent.). Poet, whose devotional folk-songs are popular in the Telugu country and are sung by wandering mendicants and minstrels.

PARAŚURĀMA NARASIṀHADĀSA KAVI. See *Narasiṁhadāsa Kavi, Paraśurāma.*

PARAŚURĀMAPANTULA LIṄGAMŪRTI (fl. 18th cent.). Poet of Warangal, who wrote a *Prabandha* called *Rati-Manmatha-Vilāsamu*, an erotic poem, in his youth, but in course of time he changed temperamentally and wrote an excellent philosophical work entitled *Sītā-Rāmāñjanēyā-saṁvādamu* (pub. 1923), which establishes the identity of "Jīva" as Brahman. This work occupies a unique place among the philosophical compositions in Telugu. In the work, the poet makes obscure philosophy intelligible to even ordinary people. Liṅgamūrti's son, Rāmamūrti, also wrote a philosophical poem called *Sukracharitramu.*

PARAVASTU CHINNAYA SŪRI. See *Chinnaya Sūri, Paravastu.*

PARAVASTU VENKAṬA RĀMĀNUJĀCHĀRYA. See *Venkaṭa Rāmānujāchārya, Paravastu.*

PARAVASTU VENKAṬA RAṄGĀCHĀRYULU. See *Venkaṭa Raṅgāchāryulu, Paravastu.*

PĀRIJĀTĀPAHARAṆAMU. Poem by Nandi Timmana (q.v.), a poet of the court of Kṛishṇadeva Rāya (r. 1509-30; q.v.).

Once Kṛishṇa brought a *pārijāta* flower from Indra's heaven and offered it to Rukmiṇi. The information was brought to Satyabhāmā by Nārada. Immediately began love's quarrel. It is said that to appease Satyabhāmā, Kṛishṇa fell at her feet. She spurned him with a kick. At this Kṛishṇa softly told her he was more sorry that her tender feet should be hurt than that he should be insulted. To satisfy his angry consort, Kṛishṇa, after a fight with Indra. brought the *pārijata* tree and planted it in the garden of Satyabhāmā. The story is borrowed from the *Harivaṁsa* and is very popular in Āndhra. Many *Yakshagānas* and *Vithināṭakas* have been composed on this story.

The poem is said to have been composed to reconcile Kṛishṇadeva Rāya to Tirumaladēvi, one of his queens who insulted him by sleeping with her legs stretched towards his portrait on the bed-sheet. The poem was calculated to hint softly to the emperor that great freedom is permitted between lovers. The emperor became reconciled to his wife.

Timmana's style is easy, sentiment delicate and imagery refined. The work occupies a high place in Telugu literature.

PĀRIJĀTĀPAHARAṆAMU. See *Mātru Bhūta Kavi.*

PARIMAL SOMEŚVARA. Modern fiction writer; she has published short stories and novels.

PĀRTHASĀRATHI NAIḌU, A.C. Writer of Madras, who started his weekly known as "Andra Prakāśikā" (1885) and vigorously criticised the policy of the British Government which, he felt, was not conducive to the prosperity of Indians. The weekly was popular and it continued for about 25 years.

PĀRVATĪ PARIṆAYAMU. See *Rāya Raghunātha Tonḍamān.*

PĀRVATĪŚAM, ŌLĒTI. See *Ōlēti Pārvatīśam.*

PĀRVATĪŚVARA ŚĀSTRĪ, MANḌAPĀKA (1833-97). Poet, who who was an eminent scholar of Sanskrit and Telugu. He was the author of 23 *Śatakas*: one of them, *Hariharēśvara Śatakamu* was addressed to a deity, who combined in Him the qualities of Vishṇu and Śiva. In his *Venkaṭa Śaila Nāyaka Dviśatī*, the number of verses is two hundred. He also composed lengthy *mālikas*. His translation of the Sanskrit poem *Amarukamu* into Telugu verse was faithful to the original. His *kāvyas* like *Kañchi-māhātmyamu* and *Śrī Rādhākṛishṇa Saṁvādamu* are written in a scholarly and dignified style. With his patron, the then Raja of Bobbili, who undertook a pilgrimage both to the South and to the North, he travelled extensively and wrote *Yātrā Charitra* in a style made more attractive with puranic allusions. His grandson (1885-1940), bearing the same name, was a great scholarly poet. He acquired proficiency in Telugu and Sanskrit and contributed several poems to "Vēgu-Jukka" at Berhampore and to the other leading Telugu journals like the "Bhāratī".

PASUMARTI. Poet, whose poem "Udgītha" is included in *Kaviśena's Anthology* (1979), ed. by G. Śeshendra Śarmā.

PASUPULĒṬI MALLIKĀRJUNA RĀO. See *Mallikārjuna Rāo, Pasupulēṭi.*

PAŚUPULĒṬI RAṄGĀJAMMA. *Raṅgājamma, Paśupulēṭi.*

PAṬHĀBHI (1919-). Poet, whose original name is T. Paṭṭābhirāma Reḍḍi. His *Fiḍēlu Rāgāla Dozen* (1939; A Dozen Symphonies), with its refreshing imagery, is one of the earliest experiments in modern Telugu poetry. This satirical poem, written at the age of 20, poohpoohs the style and thoughts of the romantic poets. He had been a pupil of Rabindra Nath Tagore at Śāntiniketan before proceeding to Columbia for his studies. Some of his poems like "Paṭṭābhi Pañchāngam" and "Kayitā Nā Dayitā" (1978) have attained great popularity even without being printed. He is counted among the modernist trend-setters in Telugu poetry.

To the Kannada world, he is known as producer of a few films, notable, among which is "Saṁskāra", which won the President's Gold Medal in 1970. It has been acclaimed highly in a few international festivals also.

PĀṬIBANḌA MĀDHAVA ŚARMA. See *Mādhava Śarmā, Pātibaṇḍa.*

PAṬṬĀBHIRĀMA REḌḌI,T. See *Paṭhābhi.*

PAṬṬĀBHIRĀMA ŚĀSTRĪ, VĒDAM. Scholar, who was appointed to teach Telugu at the Fort St. George College, when it was established in 1819.

PATTANĀYAK, D.P. Author of *Indian Languages Bibliography* (New Delhi, 1967).

PĀTŪRI RĀMASVAMI ŚĀSTRĪ. See *Rāmasvāmi Śāstri, Pātūri.*

PĀVULŪRU MALLANA (fl. 1060-70). Poet, who was a Brāhmin by caste and was a Karṇam (accountant) of Pavalūr near Guntur. He translated into verse a Sanskrit mathematical treatise of *Mahāvira-chāryulu*, which contained chapters *inter alia* on mensuration, fractions and theory of numbers. The author follows Nannaya's example of placing a Sanskrit śloka at the beginning of his book. Though the Sūtras are taken from the Sanskrit original, the mathematical calculations are his own. It is said that he also composed the *Bhadrāri Rāmaśataka*, though this is doubtful. See *Gaṇitasāra Saṅgrahamu.*

PEDA KEMPA RĀYALU (r. 1537-69). Famous for the construction of Bangalore in 1537, he ruled the region then known as Śivasamudra and was honoured by the contemporary rulers of Vijayanagar—Kṛishṇadeva Rāya and Achyutadeva Rāya. In Telugu, he composed a *Yakshagāna* known as *Ganga Gauri Vilāsam* and dedicated it to Lord Someśvara.

PEDA KŌMAṬI VĒMĀREḌḌI. See *Vēmāreḍḍi, Peda Kōmaṭi.*

PEDA TIRUMĀLĀCHĀRYA. See *Tāḷḷapāka Peda Tirumālāchārya.*

PEDDA BĀLA ŚIKSHĀ. See *Sītārāma Śāstrī, P.*

PEDDĀDA MALLĒŚAM. See *Bobbili Pāṭa.*

PEDDANA, ALLASĀNI (1470-1535). The most illustrious poet of the court of Kṛishṇadeva Rāya (r. 1509-30; q.v.). He had his literary training under Śaṭhagōpayati, a Vaishṇava patriarch of the age. He was an extraordinary great scholar of Telugu and Sanskrit. His *Svārōchishamanu Sambhavamu* (q.v.) or *Manucharita* is one of the five great *kāvyas* in Telugu. The *kāvya* has been dedicated to the Emperor, who conferred the title "Āndhrakavitāpitāmahā" (Father of Telugu Poetry). He also won laurels by composing verses in grand style on the spur of the moment. Many stories are current of the king's regard for Peddana. Pleased with the *Manucharitra*, he insisted on being one of the bearers of his palanquin. Again, the king insisted on fixing a golden bangle on the poet's leg with his own hands, as a reward for victory in a literary contest. He, however, borrowed from his predecessors like Śrīnātha (q.v.) some features in the development of the theme and in the use of Kannada and Urdu words. Peddana survived Kṛishṇadēva Rāya and bemoaned the years of desolation that followed. He also composed a number of elegiac verses expressing his melancholy at the passing away of his patron king. He is reputed to be the author of *Harikathā-sāra* also, which is not yet available.

Peddana's style is simple but dignified, hence his poetry is highly appealing. For beauties of sentiment and imagery, he is unequalled by any other poet of his times. His contribution to what has been described as the golden age of Telugu literature is indeed remarkable. He is said to have been a great musician. See *Svārochishasambhava*.

PEDDANA, ELUGAṆṬI. See *Gaṇitasāra Saṅgrahamu*.

PEDDANA, VINNAKOṬA. See *Vinnakoṭa Peddana*.

PEDDIBHOTLA SUBBA RĀMAIAH. See *Subba Rāmaiah, Peddibhotla*.

PEMMARĀJU, GOPĀLA KṚISHṆA. See *Gopāla Kṛishṇa, Pemmarāju*.

PEMMARĀJU LAKSHMĪPATI. See *Lakshmīpati, Pemmarāju*.

PENMATSA SATYA NĀRĀYAṆA RĀJU. See *Satya Nārāyaṇa Rāju, Penmatsa*.

PENUGONDA LAKSHMĪ NĀRĀYAṆA. See *Lakshmi Nārāyaṇa, Penugonda*.

PICHCHAYYA, CHEDALAVADA. See *Chedalavada Pichchayya*.

PICHCHAYYA ŚĀSTRĪ, DĪPĀLA. See *Dīpāla Pichchayya Śāstri*.

PIḌUPARTI BASAVANA. See *Basavana, Piḍuparti*.

PIḌUPARTI BASAVAYYA (fl. 1420-40). Poet, who was a staunch Liṅgayat. He was the author of *Gurudikshā Prabōdhamu* on the story of Pilla Nainār and *Brahmōttara Khaṇḍam*. His son Piḍuparti Somanātha Kavi (q v.) was also a poet.

PIḌUPARTI SŌMANĀTHA KAVI (fl. 1480). Poet and author of the *Basava Purāṇa* (the only Śaiva work of the time). The theme is the same as in Pālkuriki Somanātha's famous *dvipada* poem. In accordance with the wish of his father, Piḍuparti Basavayya (q.v.), Piḍuparti Sōmanātha dedicated his *kāvya* to the memory of Pālkuriki. He did not discard *dvipada* metre: he used it for another of his poems, *Prabhuliṅga Līlā*. The poet was a fanatical Vīraśaiva and his intolerance of Vaishṇavism, which breaks out everywhere in his work, is out of place in the tolerant age of Kṛishṇadeva Rāya (q.v.).

PILAKĀ GAṆAPATI ŚĀSTRĪ. See *Gaṇapati Śāstrī, Pilakā*.

PILLAI, ANAVARATA VINĀYAKAM. See *Anavarata Vināyakam Pillai, S*.

PILLAI, VAIYAPURI. See *Vaiyapuri Pillai, S*.

PILLALAMAṚṚI PINA VĪRABHADRA (fl. 1456-90). Poet, who as a scholar is given a higher place than Śrīnātha (q.v.). He had to his credit extraordinary learning in Sanskrit, encyclopaedic knowledge of the Vedas and Vēdāṅgas. He is counted among those inspired poets who owe their accomplishments to inborn genius and not to laborious training. The poet was the disciple of Bhāratītīrtha Svāmī, through whose favour he secured the gift of poesy.

Many works are attributed to him, of

which *Jaimini Bhāratamu*, *Śṛiṅgāra Śākuntalamu* (or *Śakuntalā Pariṇayamu*), *Avatāra Darpuṇamu*, *Nāradīya Purāṇamu*, *Māgha Māhātmyamu*, *Purushārtha Sudhā Nidhi* and *Mānasollāsa Sāramu* are worth mentioning; only the first two are extant. He translated the *Jaimini Bhārata* (the story of Aśvamēdha Parva of the original *Bhārata* said to have been written by Jaimini, one of the disciples of Vyāsa) and dedicated the work to his royal patron, Sāḷuva Narasiṁha, the ruler of Ana-Gonda in Bellary district. Tradition mentions that Sarasvatī was the consort of the poet and she completed the translation of the *Jaimini Bhārata* in one night. This claim, the poet is said to have sustained to the satisfaction of Narasiṁha's court. The story of *Śṛiṅgāra Śākuntalamu* is besed on the *Mahābhārata* and *Abhijñānaśākuntalam* (q.v.) of Kālidāsa. The poet has also followed an independent line; at times, he established a unification of the two. His version of the *Śākuntala* became a model for the later *Prabandhas*. The subtle musical character of his verse has gained the appreciation of critics. The poet stands at the close of the era of translation.

PILLALAMARRI VĒNKAṬA HANUMANTA RĀO. See *Vēnkaṭa Hanumanta Rāo, Pillalamarri*.

PIṆḌIPRŌLU LAKSHMAṆA KAVI (fl. 1770-1850). Poet, who was too conceited. There was a great rivalry between him and Śishṭu Kṛishṇamūrti (q.v.). He was, however, more than equal to Kṛishṇamūrti in age and poetic gifts. He composed the *Rāvaṇa Dammīyamu* or *Laṅkā Vijayamu* (a *double entendre*). Every stanza of this work gives two meanings—one that fits on Rāvaṇa and the other that on Dharmarāya, a rich man, who had offended the poet by misappropriating a portion of his land. The poet compares the misappropriation of his land by Dharmarāya to the abduction of Sītā by Rāvaṇa; a forceful satire.

PIṄGALI ELLANĀRYA (fl. latter half of 18th cent). Christian poet, who wrote *Tōbhya-charitra* (alias *Sarvēśvara Māhātmyamu*); the work is related to Christianity and contains descriptions in the *Prabandha* style.

PIṄGALI-KĀṬURULU. See *Lakshmikāntam, Piṅgali.*

PINGALI LAKSHMĪKĀNTHAM. See *Lakshmikanṭham, Piṅgali.*

PIṄGAḶI NĀGĒNDRA RĀO. See *Nagēndra Rāo, Piṅgaḷi.*

PIṄGALI SŪRANNA (fl. 1520-80). Celebrated poet, who, though counted traditonally among the *Ashṭadiggajas* of Kṛishṇadēva Rāya (r. 1509-30; q.v.), was the court-poet of his successor Kṛishṇa Rāja. He was a great scholar of Sanskrit and Telugu. He was the author of the *Rāghava-Pāṇḍavīyamu* (1555), a *double entendre*, *Kalāpūrṇodayamn* (q.v.; 1550) and *Prabhāvati-Pradyumna* (q.v.). The *Rāghava-Pāṇḍaviya*, as its name indicates, narrates the story of the *Rāmāyaṇa* and *Mahābhārata* simultaneously. It was composed in imitation of the Sanskrit poem of the same name by Kavirāja. The work commands a grace and simplicity, hard to attain in this type of forced composition, and it is believed that Rāma Rāja Bhūshaṇa (q.v.) had this poem as a model of his *Hariśchandra-Nalopākhyānam*. Suranna's *Garuḍa Purāṇamu*, his earliest work, is now not available. The *Prabandha* that brought greatest fame to Suranna is *Kalāpūrṇodayamu*, dedicated to Nandyāla Kṛishṇarāja, the story of which is entirely invented by him; the poem is regarded by C.R. Reddy as the best poem in Telugu. Suranna's third *Prabandha* describes the marriage of Pradyumna.

The poet infused a strong dramatic interest into his poems. His "characters are life-like, their movements spontaneous, their conversations natural and the situations tense and vivid. Unlike the Kāvya writers, he plunges into the middle of the plot, and makes his characters relate the story." The poet's language has wonderful flow, his imagery has variety and his poetic faculties are unfathomable. There are critics who hold Sūranna the greatest poet of Telugu literature.

PINISETTI ŚRĪRĀMA MŪRTI. See *Śrīrāma Mūrti, Pinisetti.*

PŌḌŪRI PEDA RĀMĀMĀTYĀ (fl. 18th cent.). Poet; author of the *Śivarāmābhyudayamu*, a *dwanda kāvya* and *Kausalyāpariṇayamu*, a prabandha.

PŌLŪRI GŌVINDA SĀMAIĀH. See *Gōvinda Sāmaiah, Pōlūri.*

PONAKA KANAMMA. See *Kanakamma, Ponaka.*

PŌNAṄGI ŚRĪRĀMA APPĀ RĀO. See *Śrīrama Appā Rāo, Pōnaṅgi.*

PONNIKANṬI TELAGANNA (fl. 16th cent.). Poet, who was the author of *Yayāti Charitra*, a *kāvya* in 5 cantos, written in pure Telugu by which is meant Telugu without any Sanskrit or Prākrit words. He dedicated his poem to Amin Khan, a rich official in the service of Malik Ibrahim Qutb Shāh, Sultan of Golconda (properly called in Telugu Malkibharām) who reigned from 1550 to 1581. Subsequently many other poets like Kuchimañchi Timma Kavi (q.v.) composed poems in pure Telugu, but *Yayāti Charitra* seems to be the best, for it is in simple flowing style and comparatively easier to understand, while the others contain artificial manipulation of Sanskrit words to make them appear as pure Telugu. For its theme, the poem owes to the *Mahābhārata* and the *Bhāgavata Purāṇa*. See *Addanki Gaṅgādhara Kavi.*

PŌRANKI DAKSHIṆĀMŪRTHY. See *Dakshiṇāmūrthy, Pōranki.*

PŌTANA, BAMMERA (1450-1510). Celebrated poet, who was a junior contemporary of Śrīnātha (q.v.) and whose brother-in-law he was according to folklore. Pōtana lived and died an agriculturalist. He had no formal education, but his poetry was natural, melodious and rhythmic.

In his youth, he composed *Bhōgini-daṇḍakam* on Bhōgini, a concubine of Sarvajña Simha Bhūpāla, the poet's patron. His chief work, the transcreation of the *Bhāgavata Purāṇa*, was dedicated to Lord Rāma. The story goes that the Goddess of Learning appeared in a dream and begged Pōtana to guard her chastity by not casting her into the arms of any mortal king and there is a notable verse purporting to be Pōtana's reply to the Goddess. Modern scholars, however, hold that the story is apocryphal; Siṁha Bhūpāla was a Sanskrit scholar and had no interest in Telugu. Parts of the poem *Bhāgavatam* were found later to have suffered damage from insects and the gaps had to be filled by Gangana (*Skandha* V), Siṅgana (*Skandha* VI), Veligandala Nāraya (*Skandhas* XI and XII), who were either his disciples or friends. The *Bhāgavatam* of Pōtana is much longer than the original, and its poetic diction, vivid descriptions, and narrative power together with the intense spiritual experience conveyed by almost every verse, have made the work much more popular than the *Telugu Mahābhārata* and the *Telugu Rāmāyaṇam*. The sections of the poem on the release of the Gajēndra by Vishṇu and the marriage of Rukmiṇi carry an appeal even to the illiterate; these two sections were learnt by children of advanced stage for several centuries. The verses are turned with little effort into songs and are sung.

The poet earlier composed *Vīrabhadra Vijayamu* in praise of Śiva, as the tradition goes, as an expiation for his having written the words of abuse which the enemies of Śiva uttered against him on the occasion of Daksha's sacrifice. Some scholars are inclined to say that it was not Pōtana's work at all as it is of poor quality and that the story is incredible. Another work ascribed to Pōtana is *Nārāyaṇa Śatakamu*, though there is no definite proof of it.

POTAPRAGADA KṚISHṆAMŪRTI. See *Kṛishṇamūrti, Potapragada.*

POTUKUCHI SĀMBAŚIVA RĀO. See *Sāmbaśiva Rāo, Potukuchi.*

PŌTULŪRI VĪRABRAHMAM (fl. 17th cent.). Poet, whose folk-songs are commonly heard all over Āndhra, of which his *Kāla-jñāna-tattvamulu* is very famous. He was considered a Saint.

PRABHĀKAR, ALISETTI. See *Alisetti Prabhākar.*

PRABHĀKARAMĀTYA, VELDANḌA (1924-). Critic, whose *Amukta Mālyada Paryālokanam* is a voluminous critical review of the poetry of Śrī Kṛishṇadeva Rāya. His *Prema Sīma* is an adaptation of John Keats' *Eve of St. Agnes.*

PRABHĀKARA ŚĀSTRĪ, VĒṬŪRI (1888-1950). Eminent scholar of Telugu language, literature, inscriptions and old manuscripts, whose essays appeared as scholarly introductions to Telugu classics like Śrīnātha's *Krīḍābhirāmamu* and Palakuriki Somana's *Basava Purāṇamu* (all the introductions written by him between 1914-28 have been collected and pub. in one volume in 1985). His book on Śrīnātha sets a model to those who contemplate a series of Men of Letters in Telugu. He also composed some poems —short and sweet like *Mūnnaḷḷa Muchchaṭa, Kopōta Kathā* and *Viśvāsam*. He wrote a short book on the usage of Telugu expression as well. His *Prabandha Ratnāvalī* (1918) is an anthology of *Prabandhas*, a form of fiction, while *Siṁhālōkanam* (1928) is a "Survey". It was owing to his untiring efforts that the songs of Tāḷḷapāka Annamāchārya, which were engraved on copper plates in the shrine at Tirumala got printed with critical comments. He also made a significant contribution to textual criticism. He wrote *Bāla-Bhāsha* (Madras, 1930) as well. His other great work is *Chātu Padyamaṇi Mañjari* (1914), a collection of extempore verses of past poets. His trend-setter work, *Tanjavuru Āndhra Rājula Charitra* (The History of the Andhra Rulers of Tanjore; 1914) has been reprinted in 1985.

PRABHĀVATĪ, NIRMALĀ. See *Nirmalā Prabhāvati, P.*

PRABHĀVATI PRADYUMNA. Poem by Piṅgali Sūranna (fl. c. A.D. 1569; q.v.), composed in 1555.

Vajranābha, a powerful demon king, became invincible by dint of his *tapas*. He lived in a city which was inaccessible to men and gods. He conquered the three worlds. Indra, whose position Vajranābha had endangered, sought the help of Kṛishṇa for the downfall of the demon king. Ultimately the gods decided to send swans to the territory of Vajranābha. Swans were neither gods nor men, and could find entrance into the territory of Vajranābha. The *Daitya* king had a charming daughter, named Prabhāvatī, in whom the wily swan created a love for Pradyumna, a son of Kṛishṇa. The swan sang the praises of a dramatic troupe of Bhadra, far reputed in Heaven. Pradyumna is smuggled with the troupe into the capital of Vajranābha. Thereafter there are love scenes, political intrigues; Vajranābha is killed, and Prabhāvatī is married to Pradyumna.

The poem deals with a Purāṇic theme in an original dramatic manner. "The characters are life-like, their movements spontaneous, their conversations natural and the situations tense and vivid." As a work of art, it is given a higher place.

PRABHULIṄGA LĪLĀ. See *Piḍuparti Sōmanātha Kavi.*

PRABŌDHACHANDRŌDAYAM. See *Nandi Mallaya, Ghanṭa Siṅgayya.*

PRAHLĀDA BHAKTI-VIJAYAM. See *Tyāgarāja.*

PRAKĀŚADĀSU, NIṬṬĀLA. See *Niṭṭāla Parkāśadāsu.*

PRAKĀŚAM, ṬAṄGUṬŪRI (1872-1957). The most celebrated leader of Āndhra, who is hailed as "Āndhra Kēsarī". He rose to be the Premier of Āndhra. His autobiography: *Nā Jivita Yātrā* (1946), though short, is charming and inspiring.

PRAKĪRṆA GAṆITAMU. See *Gaṇitasāra Saṅgrahamu.*

PRĀṆĀCHĀRYA ŚATAVADHANI DIVI RAṄGACHĀRYULU. See *Divi Raṅgachāryulu, Prāṇāchārya Śatavadhani.*

PRASĀD RĀO, M. V. N. "HITAŚRĪ" (1926-). Novelist, whose *Antarvāhini* (The Inner Stream, 1968) is about the undercurrents of love in human life, wihle *Sāmānyuḍi Kāmana* (The Comman Man's Desire, 1970) is about ingrained suspicions in human nature born of urban jealousies and intrigues. He has also pub. 10 books consisting of short stories and plays, important books being *Hitaśrī Kathālu, Jāri Ānchu* (collections of short stories) and *Hitaśri Nāṭikalu* (collection of short plays). He is considered a writer among writers.

PRASĀDARĀYA BHŪPĀLUḌU, KANDUKŪRI, BĀLA SŪRYA. Zamindar of Urlām in East Godavari district, who compiled and published *Āndhra Vijñānamu* (Telugu Encyclopaedia; 7 vols., 1938-41). Though rather elementary in production, it presents some useful basic knowledge. *Sāṅkhyādarśam* (1938) was appended to it providing discussions on certain words and their meanings.

PRASANNA KAVI. See *Sundarāchāri, Śaṅkarambāḍi.*

PRATĀPA-CHARITRA. See *Ēkāmranātha.*

PRATĀPA REḌḌI, SURAVARAM (1896-1953). Writer, whose *Āndhrula Sānghika Charitra* (1949. Social History of the Āndhras) won posthumously the first award of the Sahitya Akademi in 1955. He edited *Golconḍa Kavula Sañchika* (1935; on poets in the Golconda region) and some good short stories of which "Nirīkshaṇa" is the best. The story is based on a local tradition about Kanyākumārī, now worshipped as a goddess at southern-most point of India. The heroine, Kanyā, used to go to the seashore to see her fisherman-husband Śaṅkaran off in the morning, when he went to the deep sea to catch fish and again in the evening to welcome his return with a pot of food. One day he did not return. Even then, she continued to go to the seashore every evening with food and leave it there. And this she did till her death in her 60th year; and she was cremated at the very spot where she had waited for Śaṅkaran day after day. Reddy also wrote a historical drama *Bhakta Tukārām* (1924), which depicts the price paid by a devotee for the realization of God. His other works of note are *Rāmāyaṇa -rahasyālu* and *Hinduvula Panḍagalu*. The former deals with the historicity, etc. of *Rāmāyaṇa* and the latter with Hindu festivals.

PRATĀPARUDRA I (1140-96 A.D.). Poet; he was a Kākatīya king, a Vīraśaiva by faith, who used his power for the spread of his religion by bestowing gifts on propagandists, poets and preachers. He was the author of the *Nīti Sāra* (on kingcraft) in Sanskrit and in Telugu. In the next century Beddana (q.v.) another king, composed a work on the same subject.

PRATĀPARUDRĪYAM. Historical play by Vēdam Vēnkaṭarāya Śāstrī (q.v.), written in 1896. It throws light on the Kākatiya history.

King Pratāparudra, having been kidnapped by the Mohammedan soldiers, while he was resting after a hunt, was taken as a captive to Delhi, but was rescued by his minister Yugandhara, an extraordinary strategist of the type of Chāṇakya. A lengthy drama with plots and counterplots as also full of comic scenes, it is still popular on the stage. The author has succeeded in recreating the period of Kākatiyas. It happens to be the first historical drama in Telugu and established its author as a major playwright. Besides, it employs colloquial language and also the day-to-day language in use for its dialogues. A speciality of this early play is that the Muslim characters in the play employ Telugu with a slant, all of which make the play highly realistic. "This technique of the dramatist evoked quite a wrath in the minds of his fellow playwrights, who had continued to use classical Telugu in their plays. In its construction, characterisation and dialogues, *Pratāparudrīyam* cut out a new path for Telugu drama and served as a prototype for many subsequent Telugu dramatists."

PRAUḌHAKAVI MALLANA (15th cent.). Poet; author of the *Rukmāṅgada-charitra* or *Ēkādaśimāhātmyamu*, a poet of considerable merit. The poet is believed to be the son of Bammera Pōtana (q.v.) by some people.

PRAYĀGA NARASIṀHA ŚĀSTRĪ (1909-). Folk-poet of the All India Radio Station at Vijayawada, who combines the *Harikathā* and *Burrakathā* types and recites his own compositions which relate to the national heroes of India and particularly Āndhra. He is a sweet singer.

PRAYĀGA ŚESHĀDRI ŚĀSTRĪ. Modern scholar, who is known for his research articles.

PŪBHA RAMANA MŪRTHY. Writer, who has authored short stories, the chief one being "Sandhyā Dīpam".

PUDUVAI NĀRĀYAṆADĀSAR. See *Nārāyaṇadāsar, Puduvai.*

PULAGURTI LAKSHMĪNARASAMMA. See *Lakshaminarasamma, Pulagurti.*

PULAVARTI KAMALĀ DEVI. See *Kamalā Devi, Pualvarti "Kavitilaka".*

PULLURI UMĀ. Scholar, who has in 1985 pub. her thesis on Māḍayagāri Mallana's *Rāja Śekhara Charitra.*

PUṆḌARĪKĀKSHUḌU, DĀMARĀJU (1898- ?). Writer, who wrote the play *Gāndhi Vijayam* (1921; Victory of Gandhi), which was banned by the foreign rulers as it kindled the flame of patriotism. His other works are *Pānchāla Parābhavam* (1921), *Vōṭla Prahasanam, Kumbhārāṇā* (1938) and several others.

PŪNḌLA RĀMAKṚISHṆAYYA. See *Rāmakṛishṇayya, Pūnḍla.*

PUNJA, PATTOTMOGAR R. RANGANATHA (b. 1892). Author of *India's Legacy,* *the World's Heritage*. *Vol. I, Dravidian* (Mangalore, 1962).

PURĀṆA NĀMA CHANDRIKĀ. See *Vēnkaṭa Rāmayya, Yenamandra*.

PURĀṆAM SUBRAHMANYA ŚARMĀ. See *Subrahmanya Śarmā, Purāṇam*.

PURĀṆAM SŪRI ŚĀSTRĪ. Modern scholar, who wrote some books like *Nāṭakotpalam* and *Nāṭyambujam*, in which he discussed the fundamental principles of dramaturgy.

PURIPAṆḌĀ APPALASVĀMI (1904-82). Scholar and poet of Telugu, though his mother-tongue was Oriya. He has pub. the *Mahābhārata* (3 vols., 1953-1955) in popular Telugu prose and tr. for the Sahitya Akademi the Oriya novels, *Mātir Manish* and *Amṛit Santan* into Telugu. His romantic poems were tr. into English and published in "Triveni". Inspired by Devulapalli Kṛishṇa Śāstrī, he wrote "Bhāvakavitam" and inspired by Śrī Śrī, he became an ultra-modern poet, an exponent of progressive poetry. His *Puli Panjā* is a masterpiece published by G. Krishnamurti in London a second time along with cassetted voice of the author. He was awarded Kaḷāprapūrṇa, an honorary doctorate by the Andhra University. All through his life he lived a simple and principled life and was a staunch nationalist. Notable among his other works are *Vīrabhāratam*, *Rāṭna Patākam* (1921), *Viśva Kathā Vīdhi* (3 pts, 1954), *Pillala Kathāsāgaram*, *Saudāmini* (in English, 1959). He led a library movement and published a literary journal called "Vaiśākhi".

PURUSHOTTAMA CHAUDARI. Christian Telugu poet, who composed Christian hymns and melodious lyrical songs during the last decades of the 19th century.

PURUSHŌTTAMA DĪKSHITA. Poet, who during the time of Vijaya Rāghava Nāyaka (1633-73) composed *Tanjapurannadāna-Mahānāṭakam*, an interesting play in which it is said that 50 thousand Brahmins were fed everyday. It describes the dishes served, which are all of the Āndhra type.

PURUSHOTTAMA KAVI, KĀSULA. See *Kāsula Purushottama Kavi*.

PŪSHĀ. See *Rajani Kānta Rāo*.

PUSHPAGIRI TIMMANA (fl. 1750-90). Poet, who was a contemporary of Kaṅkanti Pāparāju and Kūkanṭi Narasiṁha (qq.v.), who were his friends. The poet flourished in Tanjore. His *Samirakumāra Vijayamu* deals in seven *āśvāsas* the adventures of Hanumān. He also rendered into Telugu Bhartṛihari's Sanskrit *Nītiśataka*.

PŪTALAPAṬṬU ŚRĪ RĀMULU REḌḌI. See *Śrī Rāmulu Reḍḍi, Pūtalapaṭṭu*.

PUTTAPARTI KANAKAMMA. See *Kanakamma, Puttaparti*.

PUṬṬAPARTI NĀRĀYAṆĀCHĀRYULU. See *Nārāyaṇāchāryulu, Puṭṭaparti*.

R

RĀCHAKONḌA VIŚVANĀTHA ŚĀSTRY. See *Viśvanātha Śāstry, Rāchakonḍa.*

RĀCHAMALLU RĀMACHANDRA REḌḌI. See *Rāmachandra Reḍḍi, Rāchamallu.*

RĀDHĀKṚISHṆA, BHAMIDIPATI. See *Bhamidipati Rādhākṛishṇa.*

RĀDHĀKṚISHṆA, BUDARĀJU (1932-). Scholar and linguistician, who is Deputy Director, Telugu Akademi, Hyderabad. His chief works are: *Aśru-dhāralu* (long poems in Telugu), *Vyāvahārika Bhāshā Vikāsam* and *Karimnagar Dialect of Telugu* (in English). He has edited 19 books in Telugu.

RĀDHĀKṚISHṆA MŪRTI, MIKKILINĒNI. Writer, whose *Nāṭaka Kaḷā* received the State award in 1956. He is a seasoned actor on the stage as well as the screen and is also known for his *Āndhra-nāṭakaraṅga Charitra* (Madras, 1969), *Burrakathālu* (1972) and *Naṭa Ratnālu* (1980; a comprehensive volume on the lives of 250 odd stage actors, dead and alive).

RĀDHĀKṚISHṆA ŚARMĀ, CHALLĀ. Modern writer, whose *Dalavāyi Rāmappayya* is a historical novel dealing with the life and work of Daḷavāyi Pradhani Rāmappayya. His *Vyāsa-mañjūshā* contains essays on historical subjects. He also wrote literature for children, e.g., *Anagananga* (Once Upon a Time) and *Bekabekalu* (The Croack of Frogs). He has also authored *C.P. Brown's Contribution to Literature* (1975).

RĀDHĀMĀDHAVAMU. See *Chintalapūdi Yellana.*

RĀDHĀ RUKMIṆI. Modern folk-singer, who composes and sings *Burrakathās* or modern ballads.

RĀDHĀ VASANTA, ADIVI (fl. 20th cent.). Poetess, whose song *Vasanta* presents a short but sweet description of the season of spring.

RĀDHIKĀ-SĀNTVANAMU. See *Muddu Palaṇi.*

RĀGHAVACHANDRAYYA SATCHĀSTRĪ, DUGGIRĀLA (19th cent.). Writer, who is noted for his novel *Vijayanagara Sāmrājyam* (1914), which received an award from Vijñāna Chandrikā Grantha Manḍali. He worked in "Swarājya", a reputed journal for three years between 1923 and 1926.

RĀGHAVACHARI SAMPAT KUMĀR (fl. 20th cent.). Poet and a good scholar of

Telugu, Sanskrit and English. His chief poems are: *Syamanta Pañchakam*, *Megha Sandeśam* and *Anantam*. There is in his writings a blending of some divergent features.

RĀGHAVA KAVI, NELLŪRI (VĪRA). See *Nellūri (Vīra) Rāghava Kavi*.

RĀGHAVA-PĀṆḌAVĪYAMU. See *Piṅgali Suranna*.

RĀGHAVA RĀO, ĀNANDA. See *Ānanda Rāo, Gobburi Venkaṭa*.

RĀGHAVA RĀO, NYĀ(YA)PATI (20th cent.). Writer, who has been conducting feature programmes for children broadcast by Akashvani for the last 30 years (assisted by Śrīmatī Nyāyapati Kāmeśvarī). He has also written mini-plays. Husband and wife are popularly known as Radio *annayya* (elder brother) and *akkayya* (elder sister). They started in 1945 "Bāla", a journal for children.

RĀGHAVA ŚARMĀ, GURUZĀDĀ (1892-). Poet, whose *Kalpalatā* is a collection of nine short poems rich in emotion and poetical skill. The poems are mainly religious and philosophical. His other works are *Bāpūjī Swātantrya-pathamu* (1949), *Mukunda-māla*, *Kāla-rātri*, etc.

RĀGHAVA YĀDAVA PĀṆḌAVĪYAM. See *Elakuchi Bālasarasvatī*.

RĀGHAVAN, V.S. Scholar, who has published *Tamil-Āndhra Bhāratamulu-Tulanātmaka Pariśīlanamu* (1983), which is a comparative study of Tamil and Telugu versions of the *Mahābhārata*.

RAGHUNĀTHĀBHYUDAYAMU. See *Rāmabhadrāmbā*; *Vijaya Rāghava Nāyaka*.

RAGHUNĀTHA BHŪPĀLĪYAMU. See *Kṛishṇadhvari*.

RAGHUNĀTHA NĀYAKA. Poet and king of Tanjore (r. 1575-1633). He composed his father's biography in verse called *Achyutābhyudayam*. This convention of writing in verse was furthered by his son, Vijayarāghava Nāyaka (q.v.) and his grandson. Raghunātha Nāyaka also wrote the *Nala Charitra*, which is counted among the greatest *dvipada kāvyas*. He also rendered into simple Telugu some stanzas of Śrīnātha's *Śṛiṅgāra Naishadham* (q.v.). He had planned to translate the whole of Vālmīki's *Rāmāyaṇa* but could proceed only as far as the *Bāla kāṇḍa*, the first canto. His *Vālmīki Charitram* is a small poem of three *sargas*, composed in easy, charming style, with delightful description. He also composed three Yakshagānas: *Gajendra Moksham*, *Rukmiṇi Kṛishṇa Vivōham* and *Jānakī-Kalyāṇam* but they are no longer extant. It is said that he composed *Pārijatāpaharaṇam*, a *Prabandha*, extemporaneously in six hours and had the honour of being 'bathed in gold' by his father, Achyutarāya, during the last years of the 16th century.

RAGHUNĀTHĪYAMU. See *Venkanārya*.

RAGHURĀM, LAKSHMĪ. See *Lakshmī Raghurām*.

RAGHU RĀMASVĀMĪ, KANNEPPALLI SAMBASIVA (fl. 20th cent.). Poet, whose *Śrī Gaṇeśvariyamu* is a lengthy poem about the birth and life of Vighneśvara based on traditional stories. The style is dignified, yet easy.

RĀJAGOPĀLA NAIDU, P. A politician and social worker, whose four short plays have been pub. under the title *Kalasa Jalalu* (Waters From an Urn; 1985). Each of the plays gives a message of fraternity among religions.

RĀJA GOPĀLA RĀO, ṬEKUMAḶḶA (1876-

1938). Writer, who is known for his novel *Trivikrama Vilāsam* (1895) and two short novels: *Lalita* (1915) and *Vihangayānam* (1934), the latter of which has a wonderful theme, based on the modern development. He also wrote some research articles in the "South Indian Research Journal". He authored *A Comparative Prosody of the Dravidian Languages* (Madras, 1913) as well.

RĀJAGOPĀLA VILĀSAMU. See *Chengalva Kāḷakavi*.

RĀJĀIAH, ALLAM. See *Allam Rājāiah*.

RĀJALAKSHMAMMA, BASAVARĀZU VENKATA (1904-). Pen name 'Saudāmini". Poetess, who is one of the three top-ranking *Bhāvakavayitris* of the present age; the others being Tallapragada Viśvasundaramma and Chāvali Bangāramma. Her important works are *Appārāvugārū-nēnū* (1965) and *Saudāmini*, a poem. She is the wife of Basavarāju Appa Rāo (q.v.)

RĀJAMANNĀR, PĀKĀLA VENKAṬA (1901-1978). Pen name 'Sudhākaruḍu'. Writer, who was Editor of "Kaḷā". He is better known for his playlets: *Ēmi Magavāḷḷu* (1939), *Dayyāla Lanka* (social, with appeal to the intellectuals), *Māṭṛu Prēma*, *Vṛithāyāsam*, but also wrote a full-length social play *Tappevaridi?* (Whose is the Fault?; 1929) in such a realistic and convincing manner that it was staged successfully in Madras and other places. The play set people thinking upon the problems of marriage and love. *Manōramā* is his next best drama. *Rājamannār Nāṭikalu* is a collection of his playlets. Rājamannar retired as Chief Justice of the Madras High Court and was the first President of the All India Music and Drama Academy.

RĀJĀ RĀM, MADHURĀNTAKAM (1930-). Writer, whose chief stories are: "Jāruḍu Meṭlu" (Slippery Steps) and "Tānu Veliginchina Dīpāḷu" (The Lights that He Lighted). He is winner of the Andhra Pradesh Sāhitya Akademi Award for 1967. His chief works are: *Triśankuḍi Svargam*, *Chinna Prapañcham—Sirivāḍa* (novels), *Vakragatulu*, *Itara Kathalu*, *Kamma Temmera* and *Punarnavam* (short story collections). He tr. into Telugu Akilan's Tamil novel *Chittira Pāvai* as *Chitra Sundarī* (1981), for which he received an award from Madurai University.

RĀJĀ RĀMA MOHAN RĀO, V. (1946-). Writer, who is known for his "new wave" stories *Varada* (Floods; 1975) and novels like *Kani Pinchani Chikati* (1978).

RĀJA RĀO, DONEPUḌI (1925-). Writer, who is known for his short stories entitled *Kotta Diary* (New Diary).

RAJANĪKĀNTA RĀO, BĀLĀNTRAPU (1920-). He used to contribute with pen names 'Rajni, Pūshā and Śārṅgadēva' etc. Poet and scholar, whose *Śatapatra Sundari* (1953) is a collection of 100 short poems and *gēyas* in Telugu. His *Āndhra Vāggēyakāra Charitramu* (1958) (History of Āndhra Composers) gives a detailed account of the composer-musicians in Telugu. Both these works have won Āndhra Pradesh State awards. *Telugu Jānapada Gēya Sāhityam* (1955-56) is on Telugu folk-songs that won an award. He worked in AIR for a long time and retired.

RĀJAŚEKHARA CHARITRAM. See *Mādayagāri Mallana*; *Virēśalingam Pantulu*.

RĀJAŚĒKHARA ŚATĀVADHĀNI, DURBHĀKA (1883-1957). His original name was Kāḷahastayya. A scholarly poet and nationalist, he wrote several historical biographies like *Vīramati-charitramu* (1916). His magnum opus is *Rāṇā Pratāpa Simha*

Charitramu (1934), for which he will be remembered. He also wrote *Śarannavarātripadyāvaḷi* (1915), etc.

RĀJEŚVARA ŚARMĀ, AMARESAM. See *Amaresam Rājeśvara Śarmā.*

RAJU, P.T. Modern scholar, whose *Telugu Literature* is a monograph of Telugu literature, published in P.E.N. Series.

RĀJU, SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa Rāju, Penmatsa.*

RAKMACHARLA VENKAṬADĀSU (fl. 17th cent.?). Poet, whose devotional folk-songs are popular in the Telugu country and are sung by wandering mendicants and minstrels.

RĀḶḶABHANḌI SUBBA RĀO. See *Subba Rāo, Rāḷḷabhanḍi.*

RĀLLAPALLI ANANTA KṚISHṆA ŚARMĀ. See *Ananta Kṛishṇa Śarmā, Rāllapalli.*

RĀMABAYAMMA, MOSALIKANTI. See *Śeshamma, Balantrapu.*

RĀMABHADRA KAVI, ŚRĪPATI. See *Śrīpati Rāmabhadra Kavi.*

RĀMABHADRĀMBA. Sanskrit and Telugu poetess, who lived in the court of Raghunātha Nāyaka (r. 1600-31) of Tanjore. Her compositions in Telugu have been lost but her *Raghunāthābhyudayam*, a poem in Sanskrit in 12 cantos and 900 *Ślokas*, is preserved; it describes the ancestry of Raghunātha and extols his exploits, his scholarship and his patronage of art and literature. It also reveals the educational and cultural attainments of the women of the period and throws light on the progress of music, dance and drama.

RĀMABHADRUDU, AYYALARĀJU. See *Ayyalarāju Rāmabhadrudu.*

RĀMĀBHYUDAYAMU. See *Ayyalarāju Rāmabhadruḍu.*

RĀMACHANDRA, TIRUMALA. See *Tirumala Rāmachandra.*

RĀMACHANDRA MŪRTHY, JĪDIGUNTA. Modern writer, who is known for *Jī Rā Kathālu* (1958), a collection of his short stories.

RĀMACHANDRA RĀO, C. (1931-). Writer, who is known for his short stories describing the life of the pleasures in the Western ghats, the tribal folk and the aristocratic society. His stories like "Velu Pillai ', "Elephant Rock" and "Galidevara" are marked by realism.

RĀMACHANDRA RĀO, VENNETI (fl. end of 19th cent.). Writer, who wrote his essay on *Manu Vasu Prakāśikā*, which led to a controversy.

RĀMACHANDRA REḌḌI, RĀCHAMALLU (20th cent.). Penname (Rā Rā). Scholar, who is editor of "Saṁvēdana". Under the title *Sārasvata Vivēchana* his critical essays on different topics have been published; this is highly valuable to modern criticism. A Marxist theoritician, his literary criticism is based on dialectics.

RĀMACHANDRA ŚĀSTRĪ, KŌRĀḌA (1816-1900). Great Telugu and Sanskrit poet, who was fond of literary acrobatic feats and was a good sport in literary contests with rival pandits. His *Rathāṅgadūtamu* (1918) in Telugu prose exhibits his scholarship and a fondness for rhythmic prose heavily loaded wtth Sanskrit compounds. His *Mañjarī Madhukarīyamu* was the first original Telugu drama (written in 1860) named after its heroine and hero, though it was not popular on the stage. He also partly tr. Bhaṭṭa Nārāyaṇa's Sanskrit drama

Vēṇī Saṁhāra into Telugu. Besides, he authored some 30 other works, 22 of which are in Sanskrit.

RĀMACHANDRA ŚĀSTRĪ, MĀRĒPALLI (1874-1948). Dramatist and poet, who was popularly known as "Kavigāru" and was a contemporary of Chetti Lakshmī Narasiṁham (q.v.). A pandit in the London Mission High School, Visakhapatnam, he was a personality of many dimensions. He struggled against untouchability and also courted arrest in 1930 as a participant in the Salt Satyagraha.

He founded a dramatic society in Visakhapatnam in 1895 and he utilized the medium of drama for educating the people. The members of this society authored their plays, which were staged. He himself wrote several dramas, which were popular in those days. He was an actor too and was a teacher of music and dance. He wrote poems also. He started a Lexicon to which he gave the name of a *Telugu Nuḍikaḍali* (The Ocean of Telugu Words), but it was not completed. His concordance of Nannaya's words was, however, completed.

One of the reformist task that he undertook was to rehabilitate the prostitutes. He founded the "Sangīta Mānini Samājam" in 1912, through which lessons were imparted to the prostitutes to enable them to change the profession and live independently with dignity. He also established in 1933 "Kavitā Samiti", which served as a focal point for the writers of his region.

RĀMACHANDRAN, I. Writer, who is known for his novel *Vennela Nīdalu* (1979).

RĀMACHANDRUDU, KHAṆḌAVALLI. See *Khaṇḍavalli, Rāmachandrudu*.

RĀMADĀSU. See *Kañcherla Gōpanna*.

RĀMADĀSAU. See *Gapālāchārulu, Dharmavaram*.

RĀMADĀSU, BELLAMKOṆḌA. See *Bellamkoṇḍa Rāmadāsu*.

RĀMADĀSU, BHADRĀCHALA. See *Bhadrāchala Rāmadāsu*.

RĀMADĀSU, EḌLA. See *Eḍla Rāmadāsu*.

RAMĀ DEVĪ, CHANDURI (1912-). Poetess and writer, who has contributed short stories and poems to the leading Telugu journals. Her poem, *Dāmpatyam* exhibits her high conception of happiness in married life.

RĀMAGOPĀLAM, BHAMIDIPATI. See *Bhamidipati Rāmagopālam*.

RĀMAKAVI, CHIḌEḶḶA. See *Chiḍeḷḷa Rāmakavi*.

RĀMAKAVI, TURAGĀ. See *Turagā Rāmakavi*.

RĀMAKṚISHṆA, BHĀNUMATI. See *Bhānumati Rāmakṛishṇa*.

RĀMAKṚISHṆA, JANAMAÑCHI. See *Janamañchi Rāmakṛishṇa*.

RAMAKṚISHṆA KAVI, MĀNAVALLI (1866-1957). Scholar, who tr. into Telugu the plays of Bhāsa from the original Sanskrit. His magnum opus is his publication of Bharata's *Nāṭya-śāstram* with his "Abhinava bhārati" commentary and exemplifications from *Nritya.ratnāvali* of Jāyapa Nāyaka as well as photos of the various mudras from the sculptures of Rāmappa temple, near Warangal. He edited and published Nanne Chōḍa's *Kumāra Sambhavamu* (q.v.) in 1923, *Sakalanīti Sammatamu* (1923) and several other works, inclusive of hundreds of Inscriptions. An outstanding scholar of the times, he was a teacher, textual editor, translator and a poet of standing also. He spent all his life, his money and energy for scholarly work.

RĀMAKṚISHṆA MIRIYALA. Scholar and poet, who has published a valuable research work (1980) on the poetry of Śrīraṅgam Śrīnivāsa Rāo. He has also composed poems. His latest collection of poem in free verse is *Vidyudvinalu-Vennela Tīgalu* (Electric Lutes and Moonlight Strings; 1981).

RĀMAKṚISHṆA MŪRTI, T. Scholar, who has done research (1981) on the *Rasa* theory, with particular reference to the Āndhra achievement.

RĀMAKṚISHṆA, NAṬARĀJA. See *Naṭarāja Rāmakṛishṇa*.

RĀMAKṚISHṆA RĀO, ABBŪRI (1896-1978). Poet, who composed poems to promote nationalism. His *Nadi Sundarī*, a lyrical play, affords a good reading on account of its literary quality and creative art. He was instrumental in the enrichment of modern Telugu poetry and had been something of a guide to a number of younger poets. A poet of significance, especially as a lyricist (*Bhāvakavi*), his well-known poems are: *Mallikāmbā*, *Uhāgānam* and *Itara Kritulu*; also author of *Sūryarāju Kathalu*, short stories, *Maṅgaḷa-sūtram*, a detective novel. He translated the works of Tagore into Telugu for the Sahitya Akademi. An actor himself, he maintained a drama troupe called Naṭāli and performed his own dramas as also *Kanyāśulkam* of Gurajāḍa.

RĀMAKṚISHṆA RĀO, AVASARALA (1931-). Fiction writer, whose chief works are: *Andachandāla Kathā* and *Lalitasaṅgītam* (short story collections). He has also written several novels. He has won Āndhra Pradesh Sahitya Akademi Award in 1969.

RĀMAKṚISHṆA RĀO, BŪRGULA (1899-1967). Poet, whose *Panḍitarāja Pañchāmṛitam* entitles him to a high rank as a Telugu poet. His earlier *Kṛishṇa Śatakam* and *Venkaṭa Suprabhātam* exhibit his devotion to God and his spiritual bent of mind. He also tr. Sanskrit *Saundarya-laharī* of Śaṅkarāchārya into Telugu. His essays illustrate his acquaintance with Telugu and Urdu literatures and his aptitude for literary criticism. He was the first and last elected Chief Minister of the Nizam's Dominions.

RĀMAKṚISHṆA RĀO, MADDULURI. Modern writer, who has produced literature for children, e.g., *Ma Kathā Vīntara*? (Will You Listen to Our Stories by Animals?).

RĀMAKṚISHṆA RĀO, Y. Modern poet, who is known for his mini-poems.

RĀMAKṚISHṆA ŚARMA, GAḌIYARĀM (1919-). Pen name "Maitrēyi". Modern writer, who wrote interesting articles on the temples of Alampur (near Kurnool). He was editor of "Sujāta". He has studied the history of antiquities of Telangana and has produced good literature in Telugu on these subjects.

RĀMAKṚISHṆA ŚARMĀ "ŚĀRVARI" (1930-). Writer, whose novel *Laya Tappina Hṛidayalu* (Hearts Out of Tune) writes of love being a life-long devotion. He has also ed. *Kathalu Elavastaru* (How are Short Stories Written?—A Volume of Writers' Experiences; 1975).

RĀMAKṚISHṆA ŚĀSTRĪ, GOTTUMUKKALA (fl. 20th cent.). Poet, who is known for his poem *Kuntī* on the mother of the Pāṇḍavas. It is a poetic description of the emotions of a woman placed in the situation of Kuntī.

RĀMAKRISHṆA ŚĀSTRĪ, MALLĀDI (1905-65). Scholar of Sanskrit and Telugu, who has written about 200 short stories. He has a unique style of his own; he leaves gaps in his narration and expects his readers to fill them by an effort of imagination. His *Ḍu mu vu lu* is very interesting: it illustrates the individuality of the author in giving peculiar titles. The title of the story suggests that we are all subject to a drift in the course of our life. The story is based on a traditional theme, connected with the unfinished last line of a verse in Tikkana's *Telugu Mahābhārata.* Using characters of yesteryears as well as modern times, mainly dancing girls, there is in his stories subordination of content to form. His stories such as "Allōnērēdu" (Jamboo), "Matta Kōkila" (Love-mad Indian Nightingale), "Rasamañjari" (A Bouquet of Sentiments) and "Raṅgavalli" (Floor Design), all revealing the woman's heart, are things of beauty. He was winner of the Andhra Pradesh Sahitya Akademi Award for 1970.

RĀMAKṚISHṆA ŚĀSTRĪ, S. Modern scholar, who was Head of the Department of Telugu, Madras University. His *Āndhra Vāṅmaya Charitra Sarvasvamu* (A Complete History of Telugu Literature—From the Beginning to A.D. 1375) was pub. by the Madras University in 1957. Besides the lives of Telugu poets, it presents a critical account of their works. While the 1st volume was pub. in 1957, two other volumes were pub. later. In preparing this 3-vol. history of literature, the scholar's models were Saintsbury's *History of English Literature* and Winternitz's *History of Indian Literature*. He also wrote an article on the early Āndhra stage.

RĀMAKṚISHṆA TENĀLI. See *Tenāli Rāmakṛishṇa*.

RĀMAKṚISHṆAMĀCHĀRYA, DHARMAVARAM (1853-1912). Dramatist of Bellary, who authored some 30 plays and was hailed as "Āndhra Nāṭaka Pitāmaha" (Father of the Telugu Drama). Though a lawyer by profession, he wrote his plays for the "Sarasa Vinodini Sabhā" of Bellary. Profoundly influenced by Shakespearian technique of tragedy, he wrote the first tragedy in Telugu entitled *Vishāda Sāraṅgadhara* (q.v.; 1889), defying the tradition, which favoured a happy ending. He introduced modern problems into mythological stories to enhance their appeal and pointed out their relevance to contemporary society. Among his mythological plays, *Chitranalīyam* became a popular classic on the stage because of the moving treatment of the theme of separation and reunion of Nala and Damayantī. His play *Ajāmila* (1895) offers a good study of characterization. The wicked Ajāmila is depicted as a bold reformer, warm lover and a brave hero. His other important mythological dramas are: *Prahlāda* (1914), *Pādukā Paṭṭabhīshekam*, *Pramīlārjunīyam*, *Mohiṇi Rukmāṅgada*, etc. His *Roshanārā Śivājī*, a historical drama, glorifies the ideal of Hindu-Muslim unity. He employed stylistic variations to suit the nature and status of characters. Deeply acquainted with English drama, as he was, he adopted several of its characteristics, e.g., division of an act into several scenes, the inclusion of prologues and epilogues in the play, long soliloquies and introduction of the tragic element.

The first ever original drama writer in Telugu and also of tragedies, he was a scholar in Kannada and Sanskrit and also an *avadhāni*. A nationalist and socialist, he argued in favour of social reform and literacy among women. He wrote, acted and trained actors. He drew all the good qualities of drama in English, Sanskrit and Persian into his works. Sambanda Mudaliār (1873-1964), originator of modern Tamil drama, conceded that he was an "Ekalavya

Śishya" of this great actor-writer.

RĀMAKṚISHṆAMĀCHĀRYULU, NANDURI VENKAṬA (fl. 20th cent.). Poet and critic of note, whose *Tara Toranam*, a collection of poems, is an important contribution to modern literature. *Sirna Mekhala* is the finest of his poems.

RĀMAKṚISHṆAYYA, KŌRĀḌA (1891-1962). Scholar and critic, who was a good scholar of Sanskrit, Telugu and English. In his early years, he composed short poems with patriotic themes, but he is noted as a critic. He authored *Āndhra Bhārata Kavitā Vimarśam*, 1929, *Kālidāsuni Kavitā Pratibhā*, *Dakshiṇa Dēśa Bhāshā Sārasvatamulu* (Dēśi in the South Indian Languages and Literatures, 1950) and *Bhāshā Chāritraka Vyāsamulu* (1949). He read several scholarly essays at the sessions of the All India Oriental Conferences. *Sandhi* (1935), *Dravidian Philology* (Madras, 1935), *Dravidian Cognates* (University of Madras, 1944), etc. are among his other works. He was the recipient of the State Prize in 1949-50 for his "Telugu Language—Its Origin and History". He maintained the Dravidian origin of the Telugu language. His lectures on *Āndhra Mahābhāratam* in 1955 and on *Āndhra Mahābhāgavatam* in 1957 have been published.

RĀMAKṚISHṆAYYA, PŪNḌLA (1860-1904). Writer, who was editor of "Amudrita Grantha Chintāmaṇi", a Telugu monthly published from Nellore. His editorials and reviews of books and his biography of Manḍapāka Parvatīśvara Śāstri are very valuable. His "Amudrita Grantha Chintāmaṇi" rendered great service to Telugu literature by publishing the unpublished works of old poets. It was practically a journal of Vēdam Vēnkaṭarāya Śāstrī. Pandits indulged in bitter criticism of one another in this journal.

RĀMALAKSHMĪ, K. Modern writer, who has contributed literary articles to the leading Telugu journals and has also written short stories, her chief story being "'A' Certificate". She has also written novels, her latest novels being *Gorintāku*, *Guru Dakshiṇā*, *Kaduputīpi*, *Kottapoddu*, *Dharma Sūtram* (1985; on a young woman falling in love with a married man), etc.

RĀMALIṄGA REDDY, C. See *Reddy, C.R.*

RĀMALIṄGA SVĀMĪ, ANANTAPANTULA (b. 1890). Poet, whose *Śuklapaksham* (1932) contains story poems with descriptions of hilarious and valiant exploits, which was essentially a parody of *Krishṇapakshamu* of Dēvupalli Krishṇa Śāstry (q.v.).

RĀMALIṄGAM, D. Author of *Bhāratiya Punurujjīvanam* (1980) on the Indian Renaissance. He has also pub. a biography *Madapati Hanumantha Rāo Jīvita Charitra* (1985).

RĀMA MANTRI, DHARAṆIDĒVULA. See *Dharaṇidēvula Rāma Mantri*.

RĀMĀMĀTYĀ, PŌḌŪRI PEDA. See *Pōḍūri Peda, Rāmāmātyā*.

RĀMA MOHAN RĀO, A. Author of *Kundurti Kavitā Vaibhavam* (1980), which is on the poetic genius of Kundurti Anjaneyulu (q.v.).

RĀM MŌHANA RĀO, MAHĪDHARA (1909-). Pen name 'Avanti'. Author of political novels from the point of view of the Marxist interpretation of history. *Rathachakrālu* (1952, The Wheels of a Chariot) is among his more important novels. His *Ōnamālu*, *Mṛityuvu Nīḍallo* and *Dāvānalam* are on the historic Telangana armed struggle. *Edāri Ekkaḍaki* is a novel on the split in the communist movement. *Svayam Varaṇam* is the only novel wich discusses love and marriage from the perspective of economic independence. He also authored a history of the First War of Indian Freedom, 1857 and of the world labour movements, in Telugu. He wrote *Tolstoy* (1956) and a novel *Kollāyi Gattitē Nēmi* (What if He Wore a Loincloth?), which depicts the gradual change that has taken place in village life as a result of the growing influence of Gandhian leadership.

RĀMA MŌHANA RĀO, NANḌŪRI. Modern writer, who has authored *Viśva Rūpam* on the shape of the universe, covering the evolution of scientific thought. He has also written science books for children.

RĀMA MOHAN ROY, K. Scholar, whose *Telugu Kavitā Vikāsam* (1983) is a critical study on the development of modern Telugu poetry (1947-80).

RĀMAMŪRTI. See *Paraśurāmapantula Liṅgamūrti.*

RĀMAMŪRTI, GIDUGU VĒNKAṬA (1862-1940). Scholar, who was father of G.V. Sitapati (q.v.). He was sponsor of the Spoken Telugu Movement (1909-20) and started a monthly journal "Telugu" (1919-20). His collected essays were published in book form by the Navya Sāhitya Parishad in 1934 and they have been republished in 1959. He created a separate script for the "Savara" tribe in Telugu-land and was the staunch proponent of *Vyāvahārika Bhāshā* (Practical Language). He was one of the first scholars of epigraphy and wrote "Antiquities of Mukhalingam". in which he established that Mukhalingam was the capital of ancient Madhya Kalinga and that Kalingapatnam was its sea-port. He also wrote *Bālakaviśaraṇyam* (1934). His scientific works for children are: *Kanabaḍani Śatruvulu* (Unseen Enemies, Germs and Diseases) and *Vinta Prakriti* (Wonderful Nature, regarding worms and insects). He published *Gadya-chintāmaṇi*, a sample study of mediaeval Telugu prose. He was the most outstanding scholar of the 20th century, who converted Kandukūri Vīrēśalingam into his own theory.

RAMAN. Modern writer, who is noted for his parodies.

RAMAN, ĀNANDĀ. See *Ānandā Raman, C.*

RĀMANJANEYULU, T. Modern folk-poet, who is well-known composer of *Burrakathās* in Telangana, which like his songs, relate to the political problems before the formation of Andhra Pradesh.

RAMAṆĀ REḌḌI, K.V. (1928-). Marxist literary theoritician, poet, critic and political activist, whose first poetical collection was *Aḍavi* (Jungle). For some time he wrote a literary column in the Telugu daily: "Viśālāndhra". He has written critical books on Gurajada Appārāo (*Mahōdayam*, by name) and D. Rami Reddy, which are considered to be authoritative, besides editing the complete works of Śrī Śrī (q.v.). Till recently he was Secretary of the "Viplava Rachayitala Saṅgham" (Revolutionary Writers' Association). Among his other significant works are: *Bhuvana Ghōsha* and *Ang ra Vallari* (anthologies of poems) and *Detenue Diary*.

RAMANAIAH, C. Author of a book in 1985 on Tallapāka Chinnana.

RAMANNA, MUDDARĀJU PEDA. See *Muddarāju Peda Ramanna.*

RĀMĀNUJĀCHĀRI, N.C. See *Śrī Virinchi.*

RĀMĀNUJA RĀO, DĒVULAPALLI (1916-). Writer, who was connected with "Śobhā" and "Gōlconḍa Patrika". He was also President of the Andhra Sārasvata Parishad, which was established by him in 1949; the Parishad has 180 branches all over Andhra Pradesh. He has contributed valuable essays on literary topics to Telugu journals. His *Sārasvata Navanitam* (1955) contains about 20 essays, devoted to his study of old and modern poets as also to the various branches of modern literature in Telugu; the other essay collection is *Vyāsa Mañjushā* (1956). His essays reveal the tenderness of heart and depth of feelings of the author.

RĀMARĀJA BHŪSHAṆA. See *Bhaṭṭumūrti*.

RĀMA RĀJU, B. (1925-). Scholar and linguistician, who was Head of the Department of Telugu, Osmania University, Hyderabad. His *Telugu Jānapadagēya Sāhityamu* (criticism, 1958) is a collection of more than 1,000 folk-songs. The scholar had travelled all over the Telugu country. He also consulted all the published literature in this field: collections of folk-songs as also lengthy articles on the subject. He wrote a lengthy introduction to his book and examined the songs in his collection under several heads. In English, he authored *Folktales of Andhra Pradesh* (1979) and *Telangana Folk-songs* (Secunderabad, 1960). He has edited three classics and translated some books into Telugu. On the occasion of his *Shashṭhipūrti* (sixtieth birth anniversary) celebrations in 1985 has been pub. *Charitralekhani Charitradhulu*, which contains short critical biographies of poets, who remained outside the pages of history.

RĀMA RĀO, A.V.S. Modern writer, whose *Vinu Vidhi* is on outer space, on astronomy, etc.

RĀMA RĀO, AḌIDAM. See *Aḍidam Rāma Rāo*.

RĀMA RĀO, B.V. Writer, who has authored *Vaijñānikula Jīvitālu* (Lives of Scientists, 1953).

RĀMA RĀO, GAṄGĀDHARA (fl. 20th cent.). Poet and a scholar of English, Telugu and Sanskrit. Yuvarāja of Pithapuram, he composed short Telugu poems of the modern as also of classical type. In his *Nāma-rahitam* (Without a Name), he used poetic prose.

RĀMA RĀO, KĀLIPATNAM (1924-). Marxist fiction writer, who, starting as the author of moralistic and sentimental novelettes in Telugu during the early fifties, came under the influence of the events of the Srikakulam Girijan Revolt in the sixties and authored such short-stories as "Yajñam", bringing out the barbarous nature of exploitation. Writing in the vigorous dialect of Srikakulam, he is considered to be the most authentic exponent of that dialect today. He is the author of novelettes like *Aśikshā*, *Avidyā* and *Rāgmayi*, and collections of short stories, namely *Jivadhārā*, *Yajñam* and *Kālipatnam Kathalu*. It was on his short story collection: *Yajñam* (Sacrificial Ritual) that he received the Āndhra Pradesh Sāhitya Akademi Award. In the story "Yajñam", a frustrated peasant, in a frenzied and dramatic bid, to forestall his son becoming a bonded labourer, kills him.

RĀMA RĀO, MĀRĒMANḌA (1906-73). (Pen name Śrī Gautama). Scholar, who published several research articles. He has ed. a volume on Kākatīyas (1935). He has also written three playlets with historical themes. The first play deals with the love of Chhāyā and Emperor Chandragupta, and the heroine's tragic end; the second is based on the historical fact of Kumāragiri Reddi's gift of a part of his kingdom to Kāṭayavēma; while the third relates to the cruel punishment meted out to Timmarasu by Kṛishṇadeva Rāya (q.v.).

RĀMA RĀO, R.V.M.G. (fl. early 20th cent.). Poet and dramatist, who was influenced by the Modern Telugu Movement and the trends of the modern age. He was Yuvarāja of Pīthapuram and wrote some plays like *Ai Lokamunundi Ahvanam* and *Tirani Korikalu-atarvata*, which display free flights of conception, defying all conventions. His *Varudhini* is based on the story of Peddana's *Manucharitra* (q.v.).

RĀMA RĀO, S.V. Author of *Telugulō Sāhityavimarśa* (Literary Criticism in Telugu; Hyderabad, 1974).

RĀMA RĀO, TALISEṬṬI. Modern scholar, who translated into Telugu Percy Brown's *Indian Painting* (1947); as *Bhāratīya Chitrakaḷā*. He was an emiment cartoonist of the age.

RĀMASWĀMY CHOUDHARI, TRIPURANĒNI (1887-1943). Dramatist, whose dramas: *Kurukshetram* (1911) *Śambuka Vadha* (1920) and *Khūni* (1935) express the spirit of revolt against the *Mahābhārata* and the *Rāmāyaṇa*. The elaborate prefaces to these dramas, which might be blasphemy to the orthodox believers, set forth the ideology of the author. The plays are thought-provoking though they never gained popularity on the stage. He also wrote essays in the classical style. He was an ardent admirer of the classical poet Tikkana and laid great store by the native Telugu element in the language. He also tried to free Telugu prose style from the heavy grip of Sanskrit forms and modes.

His *Sūtā Purāṇam* (1934) is a monumental work full of erudition, which explodes many of the irrational myths that clouded the minds of the people. He also wrote a parody on the *Gītā*.

RĀMASWĀMI IYER, L. VIŚWANĀTHA. Modern scholar, who is known for his research articles, e.g., "Aphaeresis and Sound Displacement in Dravidian", "Dravidian Notes", "Dravidic Sandhi", "Dravidic Studies", "A Few Dravidian Linguistic Perspectives", "The History of Tamil-Malayalam Alveolar Plosive", "The Linguistic History of Certain Dravidian Words", "Problems of Dravidian Linguistics", etc.

RĀMASVĀMI ŚĀSTRI, PĀTŪRI. Eldest of the three brothers of the Paturi family, he wrote in Telugu *Śuka Saptati Kathālu* (1840), a text-book for the use of students of Government College. The other brothers were: Narasiṁha Śāstrī, who wrote *Hariśchandra Kathā* (1840) and Raṅga Śāstrī, who wrote *Vijaya-vilāsa Vachanam* (1841).

RĀMĀYAṆAMU. See *Raṅganātha Rāmāyaṇamu*, *Bhāskara Rāmāyaṇamu*, *Molla Rāmāyaṇamu*.

RĀMĀYAṆA KALPAVṚIKSHAMU. Epic (1933-61) by Viśvanātha Satya Nārāyaṇa, which is a story of the *Rāmāyaṇa* in about 13,000 metres. The poet has made changes at several places in the original story. The epic has earned the Bharatiya Jñānapith Award.

RĀMAYYA. See *Jayanti Rāmayya Pantulu*.

RĀMAYYA, JANAMAÑCHI VENKAṬA. See *Janamañchi Venkaṭa Rāmayya*.

RAMAYYA PANTULU, JAYANTI. See *Jayanti Ramayya Pantulu*.

RĀMI REḌḌI, DUVVŪRI (1895-1947). A pastoral poet, whose first poem, *Agṇi Praveśamu* (1915) was published when he was 20 years old; *Vana Kumāri* (1928) was his next long poem. Many of his poems have been included in *Kavi-Kōkila Granthāvalī*, an anthology of Telugu poems. In 1921 he was so much inspired by the nationalist movement that he composed the *Charkhā* song and other patriotic small poems. During 1925-30, when his wife and children died, he composed *Bhagna Hṛidayulu* (The Broken Hearted). His second wife consoled him and his *Palita Kēśam* (Grey Hairs) exhibits prefection in thought and style. A poet, much influenced by Rabindra Nath Tagore, his pastoral poem *Kṛishivaluḍu* (Cultivator, 1910) remains his masterpiece. In this, he presented a beautiful sketch of the cultivator's life and of the intimate relationship between physical nature and human nature. He acquired a good knowledge of Sanskrit and tr. into Telugu verse Kālidāsa's *Ṛitusaṁhāram*. He also learnt Persian and tr. the *Rubāiyat* of Omar Khayyam under the title of *Pānaśālā* (1935). He tr. some of his poems into the English language. His critical articles were pub. in 1935 under the title *Sārasvata Vyāsamulu*. In his last days, he wrote poems: *Gulābī Tōtā*, *Kaḍapaṭi Vīḍukōlu* and some dramas, e.g., *Kumbhārāṇā* a historical tragedy.

RANDHI SOMARĀJU. Modern writer, who is known for his novels and poems.

RAṄGĀCHĀRYA, DĀSARATHI. See *Dāsarathi Raṅgāchārya*.

RAṄGĀCHĀRYA, M. (fl. early 20th cent.). Scholar of the Presidency College, Madras, who was Chairman of Telugu Translation and Composition Committee appointed by the University of Madras. With the note of the Chairman, a resolution was passed in favour of modern Telugu.

RAṄGĀJAMMA, PAŚUPULÊṬI. Poetess, who along with Kōnēṭidīkshita, flourished under the patronage of Vijayarāghava Nāyaka (r. 1633-73), king of Tanjore. She is popular with the name of "Raṅgāji". By dint of her learning, poetic art, jests and art of making repartees, she earned the title "*Svarṇābhishēkta*". She composed the *Mannāru Dāsa Vilāsamu*, *Ushā Pariṇayamu* (two *prabandhas*), *Mannārudra Dāsa Pariṇayamu* (a *Yakshagāna*) and stories of the *Rāmāyaṇa*, *Mahābhārata* and *Bhāgavata*, in *Champū*. Her stray verses in response to the jealous queen's messages are very interesting. Her *Yakshagāna* contains stanzas composed of eight languages, viz., Sanskrit, Prakrit, Śauraseni, Māgadhi, Paiśāchi, Chūlikā and Apabhraṁśa, in addition to Telugu in which the main work was composed. She could create situations that naturally fitted into the story and afforded opportunities to display her knowledge of several scientific subjects, and her keen insight into the social customs and manners of her time.

RAṄGA KAVI, KASTŪRI. See *Kastūri Raṅga Kavi*.

RAṄGANĀTHA. See *Raṅganātha Rāmāyaṇamu*.

RAṄGANĀTHA RĀMĀYAṆAMU. An adaptation in Telugu of Vālmīki's *Rāmāyaṇa* by Raṅganātha (fl. 1250). Written in *Dvipada* metre, the work is popular upto the present time. The transcreation is simple, sweet, and full of apt similes and pleasing alliterations. It is popularly known as *Bommalāṭa Rāmāyaṇam* (*Rāmāyaṇa* of Puppetry).

Though the work is associated with the name of Raṅganātha, it was composed by Gōna Buddhā Reḍḍi (1200-1260), a chieftain of Pratāparudra I or II. In accordance with the wish of his father, he composed it in the name of his father, Viṭṭhala. This is confirmed in the *Uttara Kāṇḍa* composed by Buddhā Reḍḍi's sons, Kāchavibhuḍu and Viṭṭhalarāju. They clearly mentioned in the introductory part of their poems that their father composed *Pūrva Kāṇḍa* only, and that with the desire to have a complete *Rāmāyaṇa* in the name of Viṭṭhala (their grandfather), they resolved to compose the *Uttara Kāṇḍa*. No satisfactory or convincing explanation has yet been offered to account for the name *Raṅganātha Rāmāyaṇa*. Scholars have made their own speculations. For example, Piṅgali Lakshmīkāntham stated that the full name of Viṭṭhala was Pāṇḍuraṅga Viṭṭhalanātha and the abbreviated name was Raṅganātha and that was how their poem came to be known as *Raṅganātha Rāmāyaṇa*. The date of composition is uncertain but many scholars are of the opinion that it must have been composed either about 1240 or 1295. Thus Buddhā Reḍḍi completed the first six *Kāṇḍas* (the *Rāmāyaṇa* proper) and his sons, Kāchavibhu and Viṭṭhalarāja composed the seventh or *Uttara-kāṇḍa*, again in *Dvipada*.

The *Raṅganātha Rāmāyaṇa* is not the literal translation of Vālmīki's *Rāmāyaṇa*; it is based on that. It contains certain stories which are not mentioned in the *Vālmiki Rāmāyaṇa*, but which are popular especially in the Kishkindhā country; chief among them are the stories connected with Jambumālī, Kālanēmi and Sulōchanā. There is genuine poetry in the *Raṅganātha Rāmāyaṇa*. Elevated and inspiring thoughts are expressed in simple language and in a very attractive style. See *Bhāskara Rāmāyaṇa*.

RAṄGANĀTHA RĀO, BURGULA (1917-). Writer, who authored a series of short stories, known as *Vahyali*.

RAṄGANĀTHA RĀO, PANYĀLA (1919-87). Writer, whose novel *Gadvāla Tellachīra* (White Sari of Gadvāla) is a case study of an extraordinary woman, who is raped by her husband. She becomes mentally upset, but a young man of sterling nature brings her back to normalcy. He was largely a short story writer who also contributed to other genre. He worked in AIR and was the founder editor of "Yōjanā".

RAṄGANĀYAKAMMA, MUPPĀḶA (20th cent.). Fiction writer, who started her career with a rather sentimental novel *Kṛishṇaveṇi*. Her next novel *Sweet Home* saw her defending women, the victims of the man-made laws. *Balipīṭham* is usually considered to be her best novel in this phase. Another important novel of hers is *Kūlīna Gōḍalu* (The Dilapidated Walls). *Rāmāyaṇa Vishavṛikshamu* is her *magnum opus*, a work of criticism on the *Rāmāyaṇa* from the modern sociological standpoint. *Śobhana Rātri* is her anthology of short stories, where she foresees the emergence of woman as a creative and social force. Turning to Marxism, she has published a condensed volume of *Das Capital* in Telugu (1979).

RAṄGANĀYAKULU CHEṬṬI, CHUNḌŪRI. Author of the lexicon *Āndhra Dīpikā* (1859), which gives the meanings, etc. in Telugu.

RAṄGANĀYAKULU, ILLINDRA (1912-). Novelist, whose chief novel, *Ramaṇamūrti* (1949) presents a vivid picture of the days of the salt satyagraha and of the currents and cross-currents in Andhra politics and society. A gifted novelist, he is an interpreter of contemporary social life. His other works are translations from Bengali and Hindi and original novels like *Mallika* (1949), *Svarṇalatā* (1949) and a collection of his short stories in the name of Chaturthi (1935).

RAṄGA RĀMĀNUJĀCHĀRYA, TATTA. Modern writer, who is noted for his tr. into Telugu of Bāṇa's *Harsha Charitra* from Sanskrit original.

RAṄGA RĀO, MADIRĀJU. Poet, whose best poems are in the collection: *Violin Pai Rāgam To* (In Tune with the Violin; 1978). His poem "Kālānni Nilipi Kshaṇam" (1979) is included in the *Kaviśena's Anthology* (1979), edited by G. Śeshendra Śarmā. His *Nālo Pravāhisthondi Nadī* (The River is Flowing in Me; 1985) is a long poem, in which human life is compared to an ever-flowing river.

RAṄGA RĀO, UTUKURU. Modern writer, who is known for his short stories.

RAṄGA ŚĀSTRI. See *Rāmasvāmi Śāstrī, Pāṭūri*.

RAṄGASĀYI, ALLAMARĀJU. See *Allamarāju Raṅgasāyi*.

RANGASWAMI ROW, P.S. Author of *The Linguistics Self-Instructor* (Madras, 1900). The vocabularies are in Tamil, Telugu, Kannada, Malayalam, Marathi and English.

RĀO, BHĀSKARA. See *Bhāskara Rāo, C.*

RĀO, C.S. (1935-). Writer, who is known for his "new wave" stories entitled *Urummadi Batukulu* (Collective Lives in a Village).

RAO, G. SAMBASIVA. Author of *A Study of Dravidian Noun Formatives* (doctoral dissertation, Cornell University).

RĀO, GOPĀLA KṚISHṆA. See *Gopāla Kṛishṇa Rāo*.

RĀO, KĀḶŌJĪ NĀRĀYAṆA. See *Kāḷōjī Nārāyaṇa Rāo*.

RĀO, LAKSHMĪ NĀRĀYAṆA. See *Lakshmī Nārāyaṇa Rāo, Bhūpati*.

RĀO, NĀGA GOPĀLA. See *Nāga Gopāla Rāo, Addepalli*.

RĀO, PĀṆḌURAṄGA. See *Pāṇḍuraṅga Rāo, I.*

RĀO, RĀMA MOHANA. *Rāma Mohana Rāo, A.*

RĀO, TEMPŌ. See *Tempo Rāo.*

RĀO, VADDADI APPĀ. See *Vaddadi Appā Rāo.*

RĀO, VAIKUNṬHA. See *Vaikunṭha Rāo, K.*

RĀO, VĀSIREḌḌI BHĀSKARA. See *Vāsireḍḍi Bhāskara Rāo.*

RĀO, VĒLĀLA SUBBA. See *Vēlāla Subba Rāo.*

RĀRĀ. See *Rāmachandra Reḍḍi, Rāchamallu.*

RĀSHṬRA GĀNAMU. See *Sītārāmamūrti Chaudharī, Tummala.*

RĀTHRI. Compilation of poems (1964) of 15 young poets, which are mostly the outpourings of discontent of these young men. They range from naked, down-right abuse of the powers that be to wails of forlorn love.

RATNĀMBA (b. 1870?). Poetess; author of the *Vēnkaṭarāmaṇa Śataka.*

RĀVAṆA DAMMĪYAMU. See *Piṇḍiprōlu Lakshmaṇa Kavi.*

RAVI. Modern poet, who has produced literature for children, e.g., *Bālageyalu* (Baby Songs).

RAVI VENKAṬACHALAM. Dramatist, whose *Mahodadhi*, a drama successful on the stage, has been published in 1985.

RAVĪNDRANĀTH, Y. Author of *Yugāntam* (1979), a novel, which discusses the impact of science on social life.

RAVINTULA SUVARNA KARNAN. Modern novelist, whose novels are quite popular.

RĀVIPĀṬI GURUMŪRTI ŚĀSTRĪ. See *Gurumūrti Śāstrī, Rāvipāṭi.*

RĀVIPĀṬI TRIPURĀNTAKA (fl. 14th cent.). Poet, otherwise called Tippanna, who composed *Tripurāntakodāharaṇa* (1340); the work has been published in 1930. The other works attributed to him are: *Madana Vijayamu, Ambikā Śatakamu, Rati Śāstra,* etc. in Telugu and *Prēmābhirāma* in Sanskrit. The poet is renowned for his style. *Prēmābhirāmam* was translated into Telugu in the name of *Kṛīḍābhirāmamu* (q.v.).

RAVI ŚĀSTRĪ. See *Viśvanātha Śāstri, Rāchakoṇḍa.*

RĀVU VAṀŚA MUKTĀVALĪ. See *Subbarāya Śāstri.*

RAVŪRI BHARADWĀJA (1927-). Writer, whose *Pākuḍu Rāḷḷu* (Slipping Stones), a voluminous novel, is based on the film world. He has written short stories, which reflect Naturalism. His outstanding story "Paristhitula Vārasulu" (Creatures of Circumstances), describes how a prostitute is duped by a young man, who poses himself as a social reformer and who rouses in her aspirations and hopes of a home. In many of his stories, he deals with the problem of sex. He also authored *Sugam Śāstra Granthālu* (Hyderabad, 1971). He is winner of the Āndhra Pradesh Sahitya Akademi award for 1968, Central Sāhitya Akademi award in 1984 and Soviet Bhumi Nehru award in 1986. A prolific writer and Radio artist, he has to his credit more than a hundred novels and other works. His travelogue *Inupa Tera Vēnaka* (Behind the Iron-Curtain; 1985) speaks of his illuminating encounters during his visit to Russia.

RĀVŪRI DORAIS(W)ĀMĪ ŚARMĀ. See *Dorais(w)āmī Śarmā, Rāvūri.*

RĀVŪRU VENKAṬA SATYANĀRĀYAṆA RĀO. See *Venkaṭa Satyanārāyaṇa Rāo, Rāvūru.*

RĀVŪRU VENKAṬASUBBAMMA. See *Venkaṭasubbamma, Rāvūru.*

RĀYA, KṚISHṆADEVA. See *Kṛihṇadeva Rāya.*

RĀYAKAVI TIPPAYYA. See *Tippayya Rāyakavi.*

RĀYALU, PEDA KEMPA. See *Peda Kempa Rāyalu.*

RĀYAPROLU SUBBĀ RĀO. See *Subbā Rāo, Rāyaprolu.*

RĀYA RAGHUNĀTHA TOṆḌAMĀN. King of Pudukkotta (r. 1769-89) and a patron of Telugu literature. A poet, he composed *Pārvatī Pariṇayamu*, a work, which is counted among *kāvyas* of high poetic beauty and original descriptions. He showed considerable humility in the presence of Pandits and expressed his devotion to his *Guru* Nudurupāṭi Uddaṇḍa Kavi Sitārāmarya. The king also authored *Kavijanōjjīvani*, which contains one hundred verses, in each of which the fourth line is of the type of a quiz—a riddle or a puzzle, intended to test the ingenuity of a poet. Rāya Raghunātha's father Vijaya Raghunātha patronized poets of the Nudurupāṭi family.

RĀYASAM VENKAṬA ŚIVUḌU. See *Venkaṭa Śivuḍu, Rāyasam.*

RĀYAVĀCHAKAM. See *Sthānāpati.*

REḌḌI, BEZWĀḌĀ GOPĀLA. See *Gopāla Reḍḍi, Bezawāḍā.*

REDDI, G.N. Author of *Literary Autobiography of C.P. Brown* (Tirupati, 1978; written with Bangoray).

REDDI, GANGULA SAYI. See *Gangula Sayi Reddi.*

REḌḌI, GŌNA BUDDHĀ. See *Raṅganātha Rāmāyaṇamu.*

REDDI, KEŚAVA. See *Keśava Reddi, K.*

REḌḌI, YAŚODĀ. See *Yaśodā Reḍḍi.*

REDDY, C.R. (CHAṬṬAMAÑCHI RĀMALIṄGĀ REḌḌY (1880-1951). Scholar, who was educated at Cambridge University. He was the author of *Kavitva Tatva Vichāramu* (on the nature of poesy, 1914) and a few other essays on literary topics. He was very modern in outlook and applied modern canons of judgement. In his hands, literary criticism reached a modern stage in Telugu literature. He appreciated Pingaḷi Sūranna, the author of *Kalāpūrṇodayamu* in the 16th century. In his college days, he composed a poem *Musalamma Maraṇamu* (Death of an Old Woman; 1900), which won him the college prize; the poem is valued as a blend of tradition and experiment. He was the earliest to experiment with a tragic theme in the composition of an epic. He also wrote *Artha Śāstram* (1912), a work on political economy. His *Vyāsa Manjarī* (1939), written in the classical style, is a collection of essays on literary and allied subjects, originally contributed by him as prefaces and forewords to the works of other writers. These prefaces both in Telugu and English have been collected and ed. by B. Bhāskara Choudhary. His scattered poems have also been brought together.

REDDY, NĀRĀYAṆA SWĀMI. See *Nārāyaṇa Swāmi Reddy, G.*

REḌḌY, VENKATEŚWARA. See *Venkateśwara Reddy, A.*

RENDUCHINTALA LAKSHMĪ NARASIṀHA ŚĀSTRĪ. See *Lakshmī Narasiṁha Śāstri, Renduchintala.*

RENOU, LOUIS. Celebrated French Indologist and author of *The Dravidian Literatures* (from *Indian Literature*, translated from the French by Patrick Evans. New York, 1964). Original *Les Litteratures de L'Inde* was pub. in 1951.

REṆṬĀLA VENKAṬA SUBBĀ RĀO. See *Venkaṭa Subbā Rāo, Reṇṭāla.*

ROHINI. Modern scholar, who has written *Nāṭaka Śilpamu*, a short book relating to the technique of the stage, acting and performance.

RONKEL, PHILLIPUS SAMUEL VAN (b. 1870). Dutch Indologist, who wrote an article "Dravidische Volksnamen op Sumatra" in 1918.

ROUDRI. Modern poetess, whose bilingual volume entitled *Nisīdhi Saṅgītam* in Telugu and *Dark Rhapsody* (in English; 1981) contains some striking poems.

ROY, RĀMA MOHAN. See *Rāma Mohan Roy, K.*

RUDRAKAVI, KANDUKŪRI. See *Kandukūri Rudrakavi.*

RUDRAYYA, KANDUKŪRI. See *Kandukūri Rudrayya.*

RUKMINAMMA, STHĀNAPATI. Modern poetess, who has authored several lyrical and romantic poems.

RUKMIṆI, RĀḌHĀ. See *Rādhā Rukmiṇi.*

RUKMIṆI DEVĪ, K. Writer, whose chief novel *Navata Nānavata* (Novelty and Humanism; 1977) stresses an all-time truth: Humanism is greater than any faith created by man at any time. She presents her theme through a life-sketch of Gopāla.

RUKMIṆI KALYĀṆAM. See *Kuchimañchi Timma Kavi*.

RUKMIṆI NĀTHA ŚĀSTRĪ, JALASŪTRAM (1914-68). Modern poet, who composed many verses in imitation of Viśvanātha Satya Nārāyaṇa's verses. He is generally known as "Parody Śāstrī", "Jaruk Śāstrī" and "Miṇī Śāstri". He also composed verses imitating the verses of his other contemporaries as also wrote short stories. His works have been brought out in one volume: *Śarat Pūrṇimā* (Full-moon in Autumn; 1981). His *Jaruk Śāstrī Pāradīlu*, published posthumously, is a source of literary amusement. He worked as a journalist.

S

ŚABDA-RATNĀKARAMU. See *Sitārāmāchāryulu, Bahujanapalli*.

ŚABDĀRTHA CHANDRIKĀ. See *Subbarāya Kavi, Mahaṅkāḷi*.

SABHĀ, K. (1923-1980). Full name Kanaka Sabhāpati Piḷḷe. Writer, who has produced literature for children, e.g., *Ēṭigaṭṭuna* (On the River Bank). In his short stories such as "Pātāḷa Gaṅgā" (Subsoil Stream), he captures present-day rural life. A nationalist and reformist, he touched several genre, but is remembered as a story teller and a pastoral poet. He was a journalist of repute.

SAHAJĀNANDA, VĒLŪRI. See *Vēlūri Sahajānanda*.

SĀHAJI MAHĀRĀJ. The founder of the dynasty of Maharashtra rulers of Tanjore (r. 1684-1712). Son of Ekoji I and grandson of the famous Chhatrapati Śivājī, he was a great patron of letters. Well-versed in Sanskrit, Telugu and Marathi, he has about 20 works to his credit. Almost all of them are either dance-dramas or of the type of operas—the later developed types of Tanjore *Yakshagānas*. Of these, works with themes relating to Śiva, like *Kirāta Vilāsam*, *Gaṅgā-Pārvati Saṁvādam*, *Śaṅkara Pallaki Sēvā Prabandham* were dedicated to Śiva; works with themes relating to Kṛishṇa such as *Kṛishṇalīlā Vilāsam*, *Jalakrīḍā* and *Rukmiṇi Satyabhāmā Saṁvādam* were dedicated to Kṛishṇa and *Śivakalyāṇam* to Rāma. His *Tyāgarāja Viṇōda Charitra* belongs to a peculiar type of literature; it is partly a *Prabandha* and partly a drama; and it contains sentences representing Sanskrit, Marathi and Telugu languages.

SAHITĀBANDHU BRINDAM. Scholar, whose *Chētanāvartam* (2 vols., 1967,1970) divides the modern poets into two groups.

SAHITI, BEHARA. See *Behara Sahiti*.

SAI, YERRAMSETTI. See *Yerramsetti Sai*.

ŚAKUNTALĀ PARIṆAYAMU. See *Pillalamarri Pina Vīrabhadra* and *Kṛishṇa Kavi*.

ŚĀLIVĀHANA. Modern writer, whose novels are getting popular.

ŚĀLIVĀHANA. See *Vihārī Śālivāhana*.

SAMAD. Modern poet, who is known for his *Vedanā Śikharālu* (1980), a collection of poems.

SĀMBA NIGHANṬUVU. Telugu lexicon in verse (1619-37) by Kastūri Raṅga Kavi, which is modelled after *Amarakōśa* and is complementary of *Āndhranāma Saṅgrahamu* (q.v.) and *Āndhranāma Śeshamu* (q.v.).

SĀMBAŚIVA RĀO, KOMMURI. Modern writer, who is known for his detective novels.

SĀMBAŚIVA RĀO, MANTRIPRAGADA (fl. early 20th cent.). Writer, who authored *Padārtha Vijñāna Śāstram* on physics.

SĀMBAŚIVA RĀO, POTUKUCHI. Modern writer, who has authored playlets like *Identa*, *Pratidhvanalu*, etc.

SĀMBAŚIVA RĀO, VEJANDLA. Modern poet, who was produced literature for children, e.g., *Muddupratalu* (Lovely Songs).

SĀMINĒNI MUDDU KṚISHṆA. See *Muddu Kṛishṇa, Sāminēni*.

SAMINĒNI MUDDU NARASIṀHAM NAIDU. See *Muddu Narasiṁham, Sāminēni*.

SAMĪRAKUMĀRA VIJAYAMU. See *Pushpagiri Timmana*.

SAMPAT. See *Rāghavachāri Sampat Kumār*.

SAMUDRĀLAS. See *Ātrēya*.

SAMUKHAM VĒNKAṬA KṚISHṆAPPA NĀYAKUDU. See *Venkaṭa Kṛishṇappa Nāyakudu, Samukham*.

SANGAMESAM, M. Modern scholar, who wrote a thesis on the risible (*Hāsya*) in Telugu literature.

SAṄGAMEŚVARA (*c*. fl. 1780). Poet and author of *Ahalyā Sankrandanam*, an erotic poem on the seduction of Ahalyā by god Indra.

SAÑJĪVA DĒV, SŪRYADĒVARA (1924-). Modern art critic, who has written several critical articles on fine arts. His writings, letters, lectures. etc. were all published in 13 volumes.

SAÑJĪVA KAVI, KOMĀRAGIRI. See *Komāragiri, Sañjīva Kavi*.

SAÑJĪVA RĀO, MOSALIKĀNTI (fl. *c*. 1950). Writer, who wrote a novel, *Sañjivi* as an adaptation of Scott's *Talisman* with an Indian background; his another novel *Antaḥpura-praṇayam* is an adaptation of *Loves of the Harem* by Reynolds.

SAÑJĪVARĀYA CHARITRAMU. See *Sūryanārāyaṇa Rāo, Tallāpragaḍa*.

ŚAṄKARA KAVI (fl. 16th cent.). Poet in the Śivite tradition, who composed *Bhavāni Manōhara Vachanas*, popularly called the *Śaṅkara Vachanas*. The poet was presumably influenced by *Śiva Mahimā Stotra* of Ādi Śaṅkara.

ŚAṄKARA NĀRĀYAṆA P. Scholar, who wrote *English-Telugu* and *Telugu-English Dictionaries* in 1903. These are handy volumes meant for High School and College students. He was influenced by the Pandits who wanted to use "chaste" language, or the poetic dialect. His *English-Telugu Dictionary* has been more popular; it was revised and enlarged in 1926 by G.V. Sitapati and was further revised and enlarged in 1953 by the late C. Nārāyaṇa Rāo.

ŚAṄKARA RĀO, G. Scholar, who is known for his *Poḍupu Kathālu* (Hyderabad, 1975).

ŚAṄKARAN, COIMBATORE RĀMASWĀMY (1908-). Scholar, whose chief works are: "Dravidian Notes" (1940-41, 325-40) and "Reconstruction of the Proto-Dravidian Pronouns" (1939) & with Anantaramayyar Chandraśekhara "Middle

Dravidian Morphology" (1946, 89 pp.), all pub. in the "Bulletin of the Deccan College Research Institute, Poona", and with S.R. Balasubramaniam "Ancient Dravidian Literature" in *Review of Indological Research in the last 75 years* (Poona, 1967).

ŚĀṄKHYĀYANA ŚARMĀ, ĀCHANṬA VEṄKAṬARĀYA (1864-1933). Writer, who was a brilliant scholar of several languages—Telugu, Sanskrit, Prakrit and English. A good critic of art, he had a fine literary taste. He published his compositions only when they were "perfect". His short poems like "Chandāmāmā" were published in as early as 1903 in the Telugu monthly "Sarasvati". He started a monthly Telugu journal "Kalpalatā" in about 1903, which continued for several years. It was in his paper that he carried a "Quiz" section, which became quite popular; this section encouraged young scholars to study Telugu literature. Of the few works which he published, prose version of the story of the Sanskrit *Uttara-Rāmacharitra* is the best; it is in good refined language. His *Rahasya Darpaṇam* on plant life sets a model for writing on scientific subjects in prose. His *Manoramā* (1895) is a social drama.

ŚAṄKUŚĀLA NṚISIṀHA KAVI (fl. 1st half of 16th cent.). Poet, though not counted among the 'great eight' of Kṛishṇadeva Rāya (r.1509-30; q.v.), was a distinguished one. The poet wanted to dedicate his poem, *Kavi Karṇa Rasāyanamu* also called *Māndhātru Charita* (dealing with the mythical emperor Māndhātā's devotion to Vishṇu, austerity, deliverance, his march to Vishṇuloka and his ultimate identification with Vishṇu) to Kṛishṇadeva Rāya, but he changed his mind and went to Śrīraṅgam, where he dedicated his work to the local goddess. A poem in 6 cantos, it is in the *Prabandha* style and deals with the theme of love. Although the plot is quite brief, numerous descriptive passages make the poem elastic.

The poem contains all the rhetorical devices. The poet claims that by reading his descriptions of the erotic sentiment, ascetics turn dissolutes, while hearing his descriptions of renunciation, dissolutes turn renunciative. Some critics assign him a place equal to that of Peddana, while others consider his long narratives wearisome.

SANNIDHĀNAM SŪRYA NĀRĀYAṆA ŚĀSTRĪ. See *Sūrya Nārāyaṇa Śāstrī, Sannidhānam.*

SANTHĀNAM, KASTŪRRAṄGA IYENGAR (b. 1895). Author of *An Anthology of Indian Literature* (1969). It contains historical survey of sixteen Indian languages.

SANYĀSI KAVI, AMALĀPURAPU (1820-60). Poet, who authored more than one hundred *Śataka*s, only 32 of which have survived. Besides *Śatakas*, he composed three *Prabandhas* including *Rudrāksha Māhātmyamu*. His compositions are full of stylistic embellishments.

ŚARABHALINGAMU. Poet, who addresses himself in his *Śataka* known as *Śarabhāṅkaliṅga Śataka*. The *Sataka* was composed in 1323 or a little later, because he refers in his *Śataka* to the incident of the Mohammedans taking Pratāparudra II as a captive to Delhi. The poet was a minister of that Kākatiya ruler at Warangal.

ŚARABHĀṄKALIṄGA ŚATAKAMU See *Śarabhaliṅgamu.*

ŚĀRADA (1921-55). Writer, whose original name was Natarājan. He is known for his detective novels. He has also written short stories, in which he presents naturalistic themes with stark realism. In his best story

"Rakta Sparśa" (Blood Relationship), he shows how a young middle-class widow is forced by circumstances to lead the life of a prostitute in order to eke out a livelihood and educate her younger brother.

ŚĀRADĀMMA, JONNALAGADDA. See *Lakshmīkāntamma, Gidigu.*

ŚĀRAṄGADHARA CHARITRAM. Poem by Chēmakuri Vēnkaṭakavi (fl. 1600-31; q.v.).

Chitrangi, a concubine of Malvan King Rājamahendra (also called Rājarāja Narendra) fell in love with Śāraṅgadhara, the son of the king. But the prince was of too pure a heart to requite her love. Chitrangi in vengeance brought a false charge of immoral attack against him to the king, who ordered in rage that the hands and feet of the prince be cut off and that he should be left in a forest. But there he was rescued by a *siddha* called Matsyendranātha, who restored his hands and feet. The purity and serenity of the prince and the mental conflict and suffering of the king are beautifully portrayed.

The poem is 'admired for the vivid, tragic interest of the theme and the impressive realism of the art'.

SĀRAṄGU TAMMAYYA (fl. 16th cent. A.D.). Poet, who was son of Narasiṁha Mantrī and grandson of Tammayya. He was the author of the *Vaijayantī Vilāsa* or *Vipranārāyaṇa Charitra* in four *āśvāsas* which is a *Yakshagāna*. Toṇḍaraḍippoḍi (also called Vipranārāyaṇa) was one of the twelve *āḷvāras*. It is the life of this great saint that the poet has described in his poem. The saint, who was a great Vaishṇava devotee, lived in Śrīraṅga area on the banks of the Kāverī. He was a *Brahmachāri* and lived on alms. Daily he offered a garland of Tulasī leaves to Śrīraṅganāyaka and always resided in the temple. Two sisters of the prostitute class tried to seduce him from his chastity and almost succeeded, when Vishṇu stretched forth his hand to save him. Chhadaluvāda Mallaya, a descendant of Eṛṛāpragaḍa (q.v.) also composed a poem in A.D. 1585 based on this story.

SARASWATHI, M.G. Writer, whose chief novel: *Āśalu Vāsina Kāṭu* (Bitten by Hopes, 1973) depicts the life of a star-crossed girl Rūpā, who is foolishly proud of her charms.

SARASVATĪ BĀI. Writer, who wrote in prose as early as 1836 a book on "cooking". It was translated into English by Kāvali Vēnkaṭa Rāmasvāmi.

SARASVATĪ DEVĪ, CHĒBROLU. Modern poetess, whose *Rāmāyaṇa* is much appreciated.

SARASVATĪ DĒVI, ILLINDALA (1915-). Writer, whose chief short stories are "Panḍuga Bahumānam" and "Jātirathamu". Her short story collection: *Svarṇa Kamalālu* (Golden Lotuses; 1981) won the Sahitya Akademi award. She has translated into Telugu the biography of Mahatma Gandhi from an English version. Her "Anāsvāsita" is a fine story of a woman, who, bequeathing all her property to her grandson, disappears one night to render service in a Nursing Home or Hospital. She also produced literature for children, e.g., *Bāla Vīrulu* (Boy Heroes).

ŚARMĀ, ANANTA KṚISHṆA. See *Ananta Kṛishṇa Śarmā, Rāllapalli.*

ŚARMA, CHALLA RĀDHĀKṚISHṆA (1929-). Scholar, who is Professor of Telugu, Madurai Kamarāj University. He has pub. 40 books (in Telugu, English and Tamil) consisting of poems, essays, biographies, novels, etc. His important works are; *Jayimchina Janata* (1972), *Ārti Gītālu* (both poetry; 1980), *Tenugu Vindu* (essays; 1973; both in Telugu), *The Rāmāyaṇa in Telugu* *and Tamil—A Comparative Study* (1973) and *Landmarks in Telugu Literature* (1975). Besides his editing of C.P. Brown's English rendering of the verses of Vēmana, he wrote an essay *Vēmana Sūktulu* (1978), wherein Vēmana's emphasis on the value of Bhakti is highlighted.

ŚARMĀ, CHINNI KṚISHṆA. See *Chinni Kṛishṇa Śarmā, Dēvarakoṇḍa.*

ŚARMA, GUNṬŪRU ŚESHĒNDRA. Writer, whose Telugu work on democracy received the State award in 1957. He has also several poems to his credit, e.g., "Gorilla". His critical works are: *Kaviśēna Manifesto* (1978; on comparative poetics, revealing his erudition) and *Sāhitya Kaumudī* (Moonlight of Literature, 1968, displaying his critical approach to classics). *Kaviśena's Anthology* (ed. 1979) is a representative selection of Kaviśena band of "committed" poets led by G. Śeshendra Śarmā; the poets are frank and aggressive in their approach to life and poetry.

Śarma's *Na Deśam Na Prajalu* (My Country, My People; 1985), which has for it the sub-title *Ādhunika Mahābhāratamu*, is a voluminous work in ten *parvas* (cantos). This is considered 'a renewed approach' to progressive poetry.

ŚARMĀ, JĀNAKIRĀMA. See *Jānakirāma Śarmā.*

ŚARMĀ, JANAMANCHI ŚESHĀDRI. See *Janamanchi Śeshādri Śarmā.*

ŚARMĀ, MĀDHAVARĀMA. See *Mādhavarāma Śarmā, Jammalamaḍaka.*

ŚARMĀ, MAṄGIPŪḌI VĒNKAṬA. See *Maṅgipūḍi Vēnkaṭa Śarmā.*

ŚARMĀ, NĀGA BHŪSHAṆA. See *Nāga Bhūshaṇa Śarmā, Modali.*

ŚARMĀ, RĀMAKṚISHṆA. See *Rāmakṛishṇa Śarmā "Śārvari".*

ŚARMĀ, SUNDARA RĀMA. See *Sundara Rāma Śarmā, Kōṭa.*

ŚARMĀ, SŪRYA NĀRĀYAṆA. See *Sūrya Nārāyaṇa Śarmā, V.*

SAROJINI, YARLAGADDA. See *Yarlagadda Sarojini.*

ŚAROJINI DEVĪ, M. Writer, whose Telugu work on cottage industries had won the State Award in 1956.

SARPAPURA MĀHĀTMYAMU. See *Timma Kavi.*

SARVALAKSHAṆA-SĀRA SAṄGRAHAMU. See *Timma Kavi.*

SARVAPPA, KASE. See *Kase Sarvappa.*

SARVĀRĀYADU ŚṚIṄGĀRA KAVI. See *Śṛiṅgāra Kavi, Sarvārāyadu.*

ŚĀRVARI. See *Rāmakṛishṇa Śarmā "Śārvari".*

SARVĒŚVARA ŚATAKAMU. See *Yathāvākkula Annamayya.*

ŚĀSTRĪ, ĀNJANEYA. See *Ānjaneya Śāstrī, P.S.R.*

ŚASTRĪ, BHADRĀDRI RĀMA. See *Bhadrādri Rāma Śāstrī, Śonṭhi.*

ŚĀSTRĪ, BULUSU PAPAYYA. See *Bulusu Papayya Śāstrī.*

ŚĀSTRĪ, CHILUKŪRI PĀPAYYA. See *Chilukūri Pāpayya Śastrī.*

ŚĀSTRĪ, DAKSHIṆĀMŪRTI. See *Dakshiṇāmūrti Śāstrī, P.*

ŚĀSTRĪ, DĪPĀLA PICHCHAYYA. See *Dīpāla Pichchayya Śāstrī.*

ŚĀSTRĪ, DIVAKARLA TIRUPATI. See *Divakarla Tirupati Śāstrī.*

ŚĀSTRĪ, DWA. NA. Modern poet, who is known for his mini-poems.

ŚĀSTRĪ, GORĀ. See *Gōrā Śāstrī.*

ŚĀSTRĪ, GOVINDU RĀMA. See *Gorā Śāstrī.*

ŚĀSTRĪ, JANDHYĀLA PĀPAYYA. See *Jandhyāla Pāpayya Śāstrī.*

ŚĀSTRĪ, JAVĀLĀPATILIṄGA. See *Jvālāpatiliṅga Śāstrī, Mudigonda.*

ŚĀSTRĪ, KAPPAGANTULA LAKSHMAṆA. See *Kappagantula Lakshmaṇa Śāstri.*

ŚĀSTRĪ, KĀŚIBHAṬṬA BRAHMAYYA. See *Kāśibhaṭṭa Brahmayya Śāstrī.*

ŚĀSTRĪ, KAVUTĀ ŚRĪ RĀMA. See *Kavutā Śrī Rāma Śāstrī.*

ŚĀSTRĪ, LAKSHMĪ NĀRĀYAṆA. See *Lakshmi Nārāyaṇa Śāstrī, Kavi Śekhara Pantula.*

ŚĀSTRĪ, LAKSHMĪ NĀRĀYAṆA. See *Lakshmī Nārāyaṇa Śāstrī, Kotra.*

ŚĀSTRĪ, LAKSHMĪ NĀRĀYAṆA. See *Lakshmī Nārāyaṇa Śāstri, Vempati.*

ŚĀSTRĪ, ŌLĒṬI VENKATARĀMA. See *Ōlēṭi Venkatarāma Śāstrī.*

ŚĀSTRĪ, PAṬṬĀBHIRĀMA. See *Paṭṭābhirāma Śāstri, Vēdam.*

ŚĀSTRĪ, PRAYĀGA NARASIṀHA. See *Prayāga Narasiṁha Śāstri.*

ŚĀSTRĪ, PRAYĀGA ŚESHĀDRI. See *Prayāga Śeshādri Śāstrī.*

ŚĀSTRĪ, PURĀṆAM SŪRI. See *Purāṇam Sūri Śāstrī.*

ŚĀSTRĪ, RĀMAKṚISHṆA. See *Rāmakṛishṇa Śāstrī, S.*

ŚĀSTRĪ, RUKMIṆI NĀTHA. See *Rukmiṇi Nātha Śāstri, Jalasūtram.*

ŚĀSTRĪ, SATYA NĀRĀYAṆA. See *Satya Nārayaṇa Śāstri, Madhunāpantula.*

ŚĀSTRĪ, SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa Śāstrī, Mānikoṇḍa.*

ŚĀSTRĪ, SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa Śāstrī, Vēdula.*

ŚĀSTRĪ, ŚIVA ŚAṄKARA. See *Śiva Śaṅkara Śāstrī, Tallāvajjhala.*

ŚĀSTRĪ, SUBBARĀMA. See *Subbarāma Śāstrī, Paiḍipāṭi.*

ŚĀSTRĪ, SUBBARĀYA. See *Subbarāya Śāstrī.*

ŚĀSTRĪ, VAJJHALA CHINA SĪTĀRĀMA SVĀMI. See *China Sītārāmasvāmi Śāstrī, Vajjhala.*

ŚĀSTRY, ANANTHA RĀMA. See *Anantha Rāma Śāstry, S.*

ŚĀSTRY, CHATURVĒDULA NARASIṀHA. See *Amarēndra.*

ŚĀSTRY, M.V. Modern scholar, whose translation of Telugu short stories into English has been pub. by the Telugu University in 1985.

ŚATAGHANṬAM VĒNKAṬARAṄGA ŚĀSTRĪ. See *Venkaṭaraṅga Śāstrī, Śataghaṇṭam.*

SATYA. See *Śri Vātsava*

SATYABHĀMĀ SĀNTVANAMU. See *Sri Kāmēśvara Kavi.*

SATYANĀRĀYAṆA, BURRA. Modern writer, who has produced literature for childern, e.g., *Navya Bāla Kathāmālā*.

SATYA NĀRĀYAṆA, GARIMEḶḶA (1893-1952). Poet and nationalist, whose patriotic songs were recited by hundreds of people during 1921-23; these poems were a source of inspiration to the Telugu masses of those days. His inspiring song "Mākoddī Tella Doratanamu" (We Do not Want this Whiteman's Rule, 1921-22) was on the lips of generations of freedom fighters. He was imprisoned and on release could get no job. Even in abject poverty, he made a free rendering of the *Bhagavadgītā*.

SATYA NĀRĀYĀṆA, KAMBHAMPĀṬI, SR. (1909-1983). Scholar, whose *Āndhrula Saṁskruti* (2 vols., 1981) in English, a Marxist interpretation of the culture and history of the Andhras, was translated into Telugu by Mahīdhara Rāma Mōhana Rao. He had several socio-political works to his credit, the foremost among them is *Āndhra Pradēshlō Kamyūnishṭu Udyama Charitra* (1983).

SATYA NĀRĀYAṆA, KAPPAGANTULA (1916-82). Modern writer, whose 150 short stories have been published in the Telugu journals such as "Bhāratī". His stories are interesting sketches of human thoughts and aspirations. His story "Evariki Vārēnā?" illustrates the lack of courtesy among some young people. He was also a journalist of standing. Many of his short stories were translated into English and other Indian languages.

SATYA NĀRĀYAṆA, KARUTURI. Poet, who is noted for his poem *Pañchavaṭi* (1984) on a conventional theme.

SATYANĀRĀYAṆA, SUṄKARA. See *Suṅkara Satyanārāyaṇa*.

SATYA NĀRĀYAṆA, VELURU. Modern writer, who wrote on Fahien's travels in India and the *Buddhamahāyugam*.

SATYA NĀRĀYAṆA, VIŚVANĀTHA. See *Viśvanātha Satya Nārāyaṇa*.

SATYA NĀRĀYAṆA, YANḌAMŪRI. See *Śrī Vātsava*.

SATYA NĀRĀYAṆA CHAUDHARI, KOTTA (b. 1907). His works *Vaidika Vāṅmaya Charitramu* (1931), *Dharma Śāstramu* (1933), *Kāma Śāstramu* (1932), etc. are well received. He also has several poems, biographies and literary essays to his credit. He raised a controversy in 1956 about the poetic talents of Viśvanātha Satyanārāyaṇa (q.v.).

SATYA NĀRĀYAṆA MŪRTI, JONNALAGAḌḌA (1895-1965). Writer, who wrote on literary and cultural topics. His *Sāhityōpanyāsamulu* is a valuable contribution to Telugu literature. He tr. into Telugu several Bengali novels and D. L. Roy's dramas: *Chandragupta*, *Shāhjahān* and *Durgādās*. He also pub. his *Mahārāshtra Yātrā* (1940; Visit to Maharashtra) and *Kāśmīra Majilīlu* (Trip to Kashmir), both travelogues. His descriptions and observations are very interesting. His *Sāhitya-tattva Vivechanamu* (1936) was well received. A great speaker and a neo classicist, he was also a journalist and teacher of repute.

SATYA NĀRĀYAṆA RĀJU, PENMATSA (1899-1980). Poet and scholar, whose chief works are: *Rāmakṛishṇa*, *Champaka Mālini Pariṇayam* (poems), some *Śatakas*, some short story poems and *Telugu Rāju* (an autobiography in verse). He was also the author of essays, stories and biographies of great men in prose. He was appointed as an Honorary Durbar poet of the Jeypore Saṁsthānam by Vikramadeva

Varmā in 1942.

SATYA NĀRĀYAṆA ŚĀSTRĪ, MADHUNĀPANTULA (1920-). Scholar and poet, who authored *Āndhra Rachayitalu* (1950) and *Āndhra Purāṇam* (a metrical poem, tracing the history of the Telugus, 1954).

SATYA NĀRĀYAṆA ŚĀSTRĪ, MĀNIKONḌA (1895-1985?). Writer, who has tr. into beautiful Telugu prose Major Basu's *Rise of the Christian Power in India* and Tilak's *Arctic Home in the Veda*.

SATYA NĀRĀYAṆA ŚĀSTRĪ, VĒDULA (1900-76). Poet, who was born in Mudrāchalam of Andhra Pradesh. A great scholar of Telugu and Sanskrit, he also studied Kannada and Bengali. His poetry is so sweet that he is called by his admirers "Gautamī Kōkila" (The Cuckoo of the Gautamī or Godāvarī River). His *Dīpāvali* (1937) is a collection of lyrical poems, exquisite in language and deeply moving in sentiment. His other works are: *Vimukti*, *Ārādhana*, *Muktāvaḷi* (poems), *Rāṇā Pratāp*, *College Girl* (dramas), *Aparādhini*, *Dharmapāla* (novels), *Vēsavi Mabbulu* (stories) and some essays. He also tr. Bhāsa's Sanskrit dramas and some Bengali works into Telugu.

SATYANĀRĀYAṆA VARMĀ, K. Writer, whose Telugu work on cottage industries has won the State award in 1956.

SATYA NĀRĀYAṆĀCHĀRYA, UTPALA (1928-). Modern poet, who has produced literature for children. He also wrote a satirical poem, *Zaṇṭa Nagarālu*: *Hemanta Śikharālu* (on the twin cities of Hyderabad and Secundarabad) providing ample proof that the traditional metres can favourably be used for describing modern society. He also wrote a poem Śaraṇagati, which relates to Vibhīshaṇa's complete surrender to Rāma with full devotion and implicit faith.

SATHYANESAN, P. Author of *Dravidian Researches, Stray hints on a comparative study of the ancient Dravidian language and people and their relation to others* (Pts. II, Nagercoil, 1935).

SATYAVATĪ, P. Modern writer, who has published novels and stories.

SATYAVATI DĒVI, SĪMAKURTI (b. 1895). Poetess, who belonged to a cultural family of modernists in social life. She composed many short poems. Her *Śatakam* addressing her mother Annapūrṇā has verses which criticise the superiority complex of man and his desire to keep his wife behind the *purdāh* as his bondwoman.

SATYAM ŚAṄKARA MAÑCHI (1935-). Writer, who in his short stories, *Amarāvati Kathalu* (1979) portrays the past and present life of the people of Amarāvatī, a pilgrim centre, and received the Sahitya Akademi Award.

SAUDĀMINI. See *Rājalakshmamma*, *Basavarāzu Venkaṭa*.

SAVARAMU CHINA NĀRĀYAṆA NĀYAKUḌU (1600-1660). Poet of the royal family of Chenji, he composed *Kuvalayāśva Charitra*, a *Prabandha*, which takes the story from *Mārkaṇḍēya Purāṇa*. The marriage of King Ṛitudhvaja to Madālasā, a Gandharva girl, is the main theme of the work. There are many sub-stories in this poem, which critics feel, is the equal of *Kalāpūrṇodayamu* (q.v.). The poet's style is sweet and racy. He dedicated this work to Nārāyaṇa Rāja, who had adopted him.

SCHONER, AUGUST CLEMENS (b. 1872), Foreign Indologist, who authored *Altdrawidisches, eine Namenkundliche Untersuchung* (1927).

SCHRADER, VON F. OTTO (1876-1961). German Indologist and author of *Dravidisch und Uralisch*.

SCHULTZE, BENJAMIN (1689-1760). German Christian missionary, who came to Madras in 1719. He acquired a good knowledge of Telugu and wrote an epitome of spiritual instruction in the Holy Bible (*Satyamaina Vēdamlō vuṇḍē Jñāna vupadēśāla yokka Saṅkshēpam*, 1746) printed from Germany. Another book of his was first translated by P. Malayaippan from German into Tamil under the caption *Nūru Karyangal* and it was then translated into Telugu. It was also pub. and printed from Germany.

SEBEOK, THOMAS A. Editor in collaboration with others of *Current Trends in Linguistics, V: Linguistics in South Asia* (The Hague: Mouton, 1968?).

ŚESHĀCHALA KAVI, KŌLĀ (fl. 19th cent.). Writer, who was then in the service of the East India Company. He followed the Governor to the Nilgiri Hills in 1846. In his travelogue *Nīlagiri Yātrā* (A Trip to the Nilgiris; 1847), there are interesting descriptions of the Nilgiris and an impression of places like Kāñcheepuram, Vellore and Salem, which he had to pass through en route. He also describes the climate and the inhabitants of that region. The flora and fauna of the Nilgiri Hills are vividly described. The book was written in the literary style in prose, interspersed with verses.

ŚĒSHĀCHALAPATI RĀO, D. (d. 1922). Writer, who started in 1886 from Guntur "Dēśābhimāni", a fortnightly and later a weekly. In 1912, it became an Anglo-Telugu daily for a brief period. The weekly was continued till the death of its founder.

ŚESHĀCHALA SVAMY (fl. 17th cent.?). Poet, whose folk-songs are commonly heard all over Andhra.

ŚESHĀDRĪ ŚARMĀ, J. (1882-1950). Scholar, who is noted for his critical study of *Manucharitra* (1937), a classic of the 16th century. He authored more than a hundred poems, inclusive of translations of all the 18 Purāṇas and Upapurāṇas, *Rāmāyaṇa*, *Mahābhārata* and *Bhāgavata* and a host of works in different genre.

ŚĒSHAGIRI RĀO, ĀṆḌRA (b. 1903). Modern scholar, whose *Rāṇā Pratāpasiṁha* (1924) is noted for its good style and attractive descriptions of incidents. His *Āndhra Ramaṇī Maṇulu* (1922), *Āndhra Rājabhaktulu* (1947), *Andhra Vidushimaṇulu* (1950), and several others contain good biographies.

SESHAGIRI RĀO, BURRĀ (1884-1941). First Telugu Reader of the University of Madras, he was the author of a drama *Bobbili Muṭṭaḍi*, in which he defended the action of Vijayarāmarāju, who is generally accused of treacherous intrigue witn Bussy in 1756-57. He also wrote articles relating to Telugu language and literature, notable among them is *Vimarśādarśa* (1915) which led to serious literary controversy.

ŚESHAGĪRI RĀO, K. Writer, whose *Khagola Śāstramu* (Astronomy) had won the State award in 1953.

ŚESHAGIRI RĀO, K.R. Author of *Studies in the History of Telugu Journalism* (New Delhi, 1968).

ŚESHAGIRI RĀO, VEDURUMUDI (fl. *c.* 1950). Writer, whose *Stri Sāhasam* is an adaptation of a novel by Reynolds.

ŚESHAGIRI ŚĀSTRI, M. Author of *Notes on Aryan and Dravidian Philology, Vol. I.* (Madras, 1884).

SESHA IYENGAR, T.R. Author of *Dravidian India, Vol. I.* (Madras, 1925), with a foreword by C. Rāmalinga Reddy.

ŚESHAMMA, BĀLĀNTRAPU (fl. early 20th cent.). Writer, who, along with Mosalikanti Rāmābāyamma edited "Hindu Sudarī"during the time of Vireśallṅgam (q.v.) and later wrote leading articles, advocating social reforms and the uplift of women.

ŚESHAMU VENKAṬAPATI (fl. early 18th cent.). Poet of Madurai, who composed *Tārāśaśāṅka Vijayamu*, a poem in five sections. He is known for his soft and musical cadence. There is a criticism against him by some scholars (other scholars discount it) that he makes the treatment of love rather voluptuous in his work. The poem describes the love-affairs of Tārā and Chandramā (qq.v.).

ŚESHAYYA, CHĀGANṬI (1881-1956). Scholar, who published his *Āndhra Kavi Taraṅgiṇi* (River of Āndhra Poets, 15 vols., 1st vol. 1946, last vol. 1971-72). He studied the latest archaeological material available to the treatment of his subject as accurate as possible. He also translated Bankim's Bengali novel *Durgēśanandini* into Telugu.

ŚESHAYYA, GUNTUPALLI. See *Guntupalli Śeshayya*.

ŚESHAYYA, P.V. Writer, who, in his *Tallapaka Kavulu* (1979) provides brief studies of Annamāchārya, Peda Tirumalāchārya, Timmakka, China Tirumālāchārya and Venkaṭarāya.

ŚESHAYYA, R.V. Modern writer, whose book on Zoology (*Jantu Śāstramu*) was published by the Andhra University.

ŚESHĒNDRA ŚARMĀ, G. See *Śarmā, G. Śeshēndra*.

SĒTHU PILLAI, R.P. Editor in collaboration with others of *Dravidian Comparative Vocabulary, Vol. I* (University of Madras, 1959). It contains a classified list of English words with equivalents in Tamil, Telugu, Malayalam, Kannada and Tulu, both in vernacular and Roman scripts.

SHANMUGAM, S.V. Author of *Inflectional Increments in Dravidian* (in *Seminar on Comparative Dravidian*, 1968).

SIDDAPPA, DŪDĒKULA. See *Dūdēkula Siddappa*.

SIDDHĒŚVARA CHARITRA. See *Kāse Sarvappa*.

ŚĪLA VĪRARĀJU. Modern novelist, whose *Maina* describes the struggle for existence of a police constable, who has passed through different vicissitudes in his life. There is a great emphasis on the significance of sex in his novels.

ŚĪLAM SUBHADRAMMA. See *Subhadramma, Śīlam*.

SĪMAKURTI SATYAVATĪ DĒVĪ. See *Satyavati Dēvī, Sīmakurti*.

SIṀHĀDRINARASIṀHA ŚATAKAMU. See *Gōgulapāṭi Kumāranātha Kavi*.

SĪNAYYA, VANGALA. See *Vangala Sinayya*.

SIṄGANA, MAḌIKI. See *Maḍiki Siṅgana*.

SIṄGARĀCHĀRLU, MARINGANṬI. See *Maringanṭi Siṅgarāchārlu*.

SIṄGARĀCHĀRYA, B.V. (1818-78). Poet, whose posthumous work, *Vibgyor* (Colours of the Rainbow; 1980) is a collection of prose poems.

SINGARĀJU LIṄGAMŪRTHY. Writer,

who has written two novels: *Chigurinchina Viluvalu*(Values That Have Sprouted) and *Vīdina Payalu* (Branching Tributaries; both 1964).

SINGARĀRYA, CHITRA KAVI. See *Chitra Kavi Siṅgarārya*.

SINGAYYA, GHAṆṬA. See *Nandi Mallayya, Ghanṭa Singayya*.

ŚIROMAṆI, ŚRĪNIVĀSA. See *Srinivāsa Śiromaṇi*.

ŚISHṬLĀ UMĀMAHEŚVARA RĀO. See *Umā Maheśvara Rāo, Sishṭlā*.

SISHTU KṚISHṆAMŪRTI (1790-1870). Author of *Sarva Kāmadā Pariṇaya*, he was a scholar of Sanskrit, a musician, good at extempore composition and a reader of purāṇas. *Sarva Kāmadā Pariṇaya* has been composed on the pattern of the *Vasucharitram*, and is dedicated to Kākarlpūḍi Jagannātharāja. This poem was composed at Rāmachandrapuram in East Godavari district. He had great rivalry with Piṇḍiprōlu Lakshmaṇakavi (q.v.) and when the latter criticised one of his verses, he felt humiliated and left Rāmachandrapuram to settle in a corner of Viśakhapatnam district.

SIITAA DEVII, ADELTHA P. (b. 1896). Author of *Indian Language Highway for All: A Broad Seventeen Language Highway Through the Mother Tongues of India. Her Neighbours, Sindh, Burma and Ceylon* (Adyar Library and Research Centre, 1967).

SĪTĀ DEVĪ, N. Scholar, who is noted for her life of Durgā Bāi Deshmukh (1978).

SĪTĀ DEVĪ, VĀSIREḌḌI. Writer, whose novels are serious in purpose and political in tone. She has also written short stories, her chief one being "Edi Saundaryam". Her novel *Marīchikā* (Mirage; 1981) became quite popular, though it was banned by the Āndhra Pradesh Government; later the ban was lifted.

SĪTĀMMA, KOṬIKALAPŪḌI (1874-1936). Poetess, who came to prominence with her *Sādhurakshā Śatakamu* and her biography of Vireśalingam Pantulu in verse; the latter is an admirable poem, though the style is simple.

SĪTĀPATI, DR. GIDIGU VĒNKAṬA (1885-1969). Eminent scholar, who contributed to the leading Telugu journals, several essays on literary topics such as Telugu metres, accent in Telugu speech and metre, Savara songs, and Jakkana's *Vikramārka Charitra*. He wrote lengthy introductions to Ananta's *Chhandōdarpaṇam* and (in collaboration with his father) to *Appakavīyam*. In Kshētrayya's *Muvva Gopāla Padamulu*, which he ed., he wrote an article on the language which Kshētrayya used. He broadcast several talks from the All India Radio relating to literary subjects. His *Pūrva Smṛitulu* (Memories of the Past) relates to the memorable incidents in the life of his father, G.V. Rāmamūrti (q.v.). His *Bhāratī Śatakam* (1940), a *Śataka* containing 145 verses is addressed to Sarasvatī, the goddess of learning. It is an appeal to Sarasvati to pronounce her verdict on the controversy regarding the modern (or spoken) Telugu. He was appointed Chief Compiler and Editor of a comprehensive Telugu Encyclopaedia in 12 volumes, the first volume having been published in 1954. He wrote many articles on grammar and prosody. His *Telugu Chhandassu*, a treatise on Telugu prosody received an award from A.P. Sahitya Akademi.

He was the author of *History of Telugu Literature* (1968; in English), pub. by the Sahitya Akademi. The work covers the entire field of Telugu Literature from the early period to the modern age, with meticulous care for details, dispassionate approach and masterly sweep. He also wrote articles based on his research in history. He proved that the Mukhalingam region was conquered by Kāmārṇava of the Eastern Ganga Dynasty in 720 A.D. He also published children's stories as also Telugu Readers pub. by Longman and MacMillan. He pub. songs for children *Chilakamma Pelli* (The Parrot's Wedding) and *Railu Bandi* (The Railway Train). He wrote stories for children in an easy colloquial style. He worked on Savara language and produced some literature in the tribal language.

SĪTĀ RĀJYALAKSHMĪ, P. Modern writer, who has produced literature for children.

SĪTĀRĀMĀCHĀRYULU, BAHUJANAPALLI (1827-1891). Telugu lexicographer, whose *Śabda Ratnākaram* is a standard lexicon, written in 1885. He also wrote *Prauḍha Vyākaraṇamu* known also as *Trilinga-lakshaṇa-śeshamu*, a grammar, in which the defects of Chinnaya Sūri's *Bāla Vyākaraṇamu* were to some extent set right.

SĪTĀRĀMA MŪRTI, BALLAMUDI. Poet, whose *Saranārthī* relates to an incident during the political unrest in Punjab in 1947. The poem is full of pathos.

SĪTĀRĀMAMŪRTI CHAUDHARĪ, TUMMALA (1901-). Nationalist poet, who actively participated in the Indian freedom movement. His poems are replete with national fervour and love for Andhra and its culture. He has been hailed by his admirers as "Abhinava Tikkana" on account of his mastery of the native Telugu idiom. His *Parigapaṇṭā* (1943) is famous for its beautiful descriptions of rural life, while his *Rāshṭra Gānamu* (1938; in praise of the State) was counted among the more important patriotic poetical collections of the period. His *Bāpūjī* is a Telugu tr. in verse of Mahatma Gandhi's *Ātmakathā* (1950; autobiography); the poem was so popular that he was affectionately called "the poet of Mahatma Gandhi's Durbar". He also tr. into Telugu verse the autobiography of Jawharalal Nehru. His other important collection is *Udayagānamu*. He composed poems on *Charkhā* (spinning wheel), untouchability, Bhārətamātā, rural life, etc. His poems appeal in their sentiment and are chaste in expressions.

SĪTĀRĀMA ŚĀSTRĪ, PUḌŪRI (fl. 19th cent.). Writer, whose *Pedda Bāla Śikshā* (1846), a concise book of general knowledge for children, is still used in many villages, having undergone a few revisions and enlargements. It has left its impact on several generations of students.

SĪTĀRĀMAYYA, KURUGANṬI (1889-1959). Scholar, who was well-versed in Sanskrit and English. He was honoured as a literary *Pitāmaha* of Telugu studies in Telangana. He was the author of *Kathātrayī* and an interesting account of some scholars and poets. He authored also a history of the Nāyakas of Tanjore and *Vyāsalaharī* (essays), pub. in four parts. His other works are: *Alaṅkāra-tatva Vichāramu* (1915; on poetics), *Shaḍ-Darśanamulu* (on philosophy) and *Navyāndhra Sāhitya Vīdhulu* (Pathways of Modern Telugu Literature, 4 vols., 1942-1949), a very useful book for students; this was written in collaboration with Pillalamarri Venkaṭa Hanumantha Rāo (1918-71). His *Kondaru Tanjāvūru Kavulu, Paṇḍitulu* (1943) deals with some scholars and poets of Thanjavur.

ŚIVAPRASĀDA RĀO, M.V. Scholar, who has pub. *Duvvuri Rami Reddy Rachanalu: Oka Pariśīlana* (1985), which is a critical book at the poet's many-sided literary activities.

ŚIVALENKA KOMMANA. See *Nissaṅka Kommanna*.

ŚIVARĀJU VENKAṬA SUBBARĀO. See *Buchchi Bābu*.

ŚIVARĀMA KṚISHṆA, NĀGABHAIRAVA (fl. 20th cent.). Progressive poet, whose *Vidyullata* (The Lightning Streak) is written in an emotional style.

ŚIVARĀMAMŪRTI, C. Author of *Indian Epigraphy and* South *Indian Scripts* (1948, rev. ed. Madras, 1966).

ŚIVARĀMA ŚĀSTRĪ, VĒLURI (1892-1967). Writer, whose *Divya-Jīvanamu*, a novel is an adaptation of Victor Hugo's *Les Miserables*. He tr. into Telugu some novels of Śarat Chandra Chatterjee from the original Bengali. He tr. into Telugu the *Jātaka* and other stories from Pali and Prakrit as well as from *Kathāsaritsāgara*. He wrote many short stories, the themes of which are based on tales of ancient India, but developed as consummate works of art. A masterpiece in both form and content is Śāstrī's "Chembu" (Depression and the Bowl), which is a vehement criticism of British rule, attacking the Government's failure to tackle the problem of employment of the educated middle classes during the Depression; the story is a perfect illustration of the traditional *Rasa* theory. He tr. and pub. a volume of stories entitled *Vijñāna Kathālu*, with a couplet at the end of each story clinching the moral purport. His *Tanmayata*, based on a story from *Kathāsaritsāgara*, shows that when the mind is completely absorbed in the object of love, the carnal love develops into spiritual love. He tr. into Telugu prose the autobiography of Mahatma Gandhi. His original novel *Ahōbalīyam* gives a picturesque account of the freedom struggle. He also wrote a critical work on Nachana Somana. The *Kathā Bhārati* (1985) is a posthumous collection of his short stories.

ŚIVARĀMARĀO, VINJAMŪRI (1908-82). Pen name 'Gautama'. Writer, whose musical features were broadcast from Vijayawada. His playlets *Kaḷōpāsana* (1946), *Krishnadēvarāyalu* etc. are notable like his translations of the stories of Maupassant and Maxim Gorki.

ŚIVA RĀO, NANḌŪRI (fl. early 20th cent.). Writer, who translated into Telugu D.L. Roy's Bengali dramas like *Chandragupta*, *Shahjahan* and *Durgādās*, which proved quite successful on the stage.

ŚIVARĀTRI MĀHĀTMYAMU. See *Śrīnātha*.

ŚIVA REDDI, K. Poet, whose poem "Netra Dhanussu" is included in the *Kaviśena's Anthology* (1979), ed. by G. Śeshendra Śarmā. His *Bhāramiti* (1984), a collection of poems, contains verses written during 1979-83, and furnish an agenda for action.

ŚIVA ŚAṄKARA ŚĀSTRĪ, TALLĀVAJJHALA (later Śivaśaṅkara Svāmi; 1892-1977). Poet and writer, who was deeply learned in Sanskrit, Telugu, English, Hindi and Bengali. He and a few of his associates founded in 1917 at Tenali a literary club "Sāhiti Samiti", which played a prominent role in giving a shape to modern Telugu literature, especially its poetry. Śāstrī's *Hṛidayēśvarī* (1925), a romantic poem, won for him the appreciation of a wide public, including a host of young poets. His *Āvēdana* (1929), charged with deep emotion, gives poetic form to his varied experiences. One of his narrative poems is *Lōpāmudrā*. He was particularly interested in writing verse dramas with themes based on ancient history and legend, his such dramas being *Padmāvatī Charaṇa Chāraṇa Chakravarti* (1936), *Dikshita Duhita* (1946), etc. He also wrote one-act plays (*Strī Virodhi*, etc.) and a short story collection *Murāri Kathalu* meant for Āndhra children. His trs. of *Kathāsaritsāgara* from Sanskrit and of the *Jātaka Kathalu* (1952) from Pāli in collaboration with his son Krittivāsa Tīrthulu (q.v.) are in the standard modern Telugu. The novels he tr. from Bengali into Telugu are: *Jīvana Prabhātam* (1914), *Madhavikankanam* (1918), *Kañchanamālā*, *Kunkuma Bharani*, etc. Besides, Śāstrī acted as almost a guide to a whole generation of young modern poets in Telugu.

ŚIVATATVA SĀRAMU. See *Mallikārjuna Paṇḍitārādhya.*

SLATER, GILBERT. Author of *The Dravidian Element in Indian Culture* (London, 1924).

SŌDARAKAVULU, KOPPARAPU. See *Kopparapu Sōdarakavulu.*

SŌDARULU, ŚRĪNIVĀSA. See *Śrīnivāsa Sōdarulu.*

SOMANĀTHA PĀLKURIKI (fl. 13th cent.). Poet, who occupies a very high position among Vīraśaiva poets as well as among *Dvipada* poets. He was a great scholar in Sanskrit, Telugu and Kannada and composed in all the three languages. Of them, *Basava Purāṇam*, *Paṇḍitārādhya Charitra*, *Anubhavasāram*, *Vṛishādhipa Śataka* and *Basavōdāharaṇa* are Telugu works. It is as an exponent of the Vīraśaiva doctrine that he distinguishes himself as a Telugu poet. The first work describes the life of Basaveśvara, his miracles, and though a Brahmin by birth, he gave up the *Karma Saṁsakāras* as advised by the Brahmin law-givers of the Vedic cult and adopted the pure Bhakti cult which inculcated the adoration of Lord Śiva as the supreme deity. The *Paṇḍitārādhya Charitra* narrates the life of Mallikārjuna Paṇḍitārādhya, a great Śaiva preceptor and also the author of *Śivatatva Sāra.* It was utilized by Śrīnātha (q.v.) for his work of the same name. It is a poem in which the social life and culture of the age are reflected. The *Vṛishādhipa Śataka* set a good model for the subsequent *Śatakas* in the matter of elegant language, great thoughts and the sentiment of devotion. It devotes some verses to incidents in the life of Basava, to the lives of devotees of Basava, and the greatness of Śiva; it is the second Telugu *Śataka* in the chronological order. The *Anubhavasāram* was composed in Sanskrit metres to exhibit his scholarship and poetic talent and won him recognition as a great poet. His *Basavōdāharaṇa* is in Sanskrit and Telugu. In his *Gangotpatti Ragaḷe* (in Kannada), he displayed his knowledge of music. His other Telugu works are: *Chennamallu Sīsamulu*, *Chaturvēda-sāramu*, *Basavana Stotramu*, *Sōmanātha Stavamu* and *Vṛishabhāshṭakamu.*

He was a zealous Vīraśaivite, who was opposed to non-Śiva writers and Sanskritization of Telugu poetry. He was a pioneer, who started *dvipada* (a native metre) literature, *udāharaṇa* form, musical prose writings called *gadyas*, *Śatakas* and so on. His amazing and uncompromising scholarship is best displayed in his *Basava-purāṇa* and *Pandiiārādhya-charitra*, both written in *dvipada* metre. He argued in favour of 'pure' Telugu, taking local personalities and situations as poetic material and a casteless society devoted to Śiva. Some of his works are translated into Kannada. His command of Vedic Sanskrit was utilized by him to tear into pieces the Hindu society and its caste-based activities. His expressions are highly poetic, powerful and devastating. Vīraśaivites consider him a Prophet. He wrote several works in Kannada as also in Sanskrit.

SŌMANĀTHAKAVI (fl. 1650). Poet and commentator, who belonged to Lēmulavāḍa of Hyderabad region. On Bhattumūrti's *Vasucharitra* (q.v.), he wrote a masterly commentary known as *Vidvanmanōrañjani* and dedicated it to the deity Rājeśvarasvāmi of Lemulanada. From this commentary it is learnt that Somanāthakavi composed three poems, *Chaturbhujābhishēkam*, *Yadavacharitram* and *Gaṅgā Gauri Saṁvādam*, but these are not extant.

SOMANĀTHA KAVI, PIḌŪPARTI. See *Piḍūparti Somanātha Kavi*.

SOMANĀTHA RĀO, ADIPUDI. See *Adipudi Somanātha Rāo*.

SŌMAÑCHI YAJÑANNA ŚĀSTRĪ. See *Yajñanna Śāstri, Sōmañchi*.

SOMARĀJU, RANDHI. See *Randhi Somarâju*.

SŌMAŚEKHARA KAVI, ORUGANṬI. See *Oruganṭi Sōmaśekhara Kavi*.

SŌMAŚEKHARA ŚARMĀ, MALLAMPALLI (1891-1963). Scholar, who devoted his life to Epigraphy and to Andhra History and Culture. He wrote several essays on ancient centres of learning and literary activities during the time of Reddi kings. He also authored many works relating to the history of the Andhras. His *Āndhra Vīrulu* (1922; Andhra Heroes), *Amarāvatī Stūpam* and *Chāritraka Vyāsamulu* (historical essays) are of great value. He also wrote some articles on the sculptures of the Telugu country. His magnum opus is *History of Reddy Kingdoms* (1947).

SŌMASUNDAR, ĀVANTSA (1924-). Progressive poet, who in his poems has attacked the tyranny of the bourgeois. His chief works are: *Vajra-Āyudham* (1949, banned by the Government within a few months of its release), *Bṛihat Kāvyālu* (collection of four long poems: *Akshaya Taraṅgiṇi*, *Kālam Vīlunāma*, *Muktachchhāya*, *Arichē Lōyalu*), *Raktākshi*, *Okka Konḍalō Veyi Śilpālu* (A Thousand Sculptures in One Rock; a 140-line poetic prose), *Analakiritam*, *Mā Ūru Mārindi*, *Rālina Mutyālu* (all poems), *Bānisala Deśam* (short stories), *Kṛishṇa Śāstrī Kavitātma* (1978, criticism), *Amrita-Varshini* (critical estimate of the poetry of Bāla Gangādhara Tilak), *Sāhityamulu Samsaya Kallōlam* (on the ideological variations in literature) and *Kavitvam Kālātīta Kāntirēkhā* (on the role of the poet and poetry). He has pub. his poems in Free Verse. His 60th Birthday celebrations were held in 1984.

SŌMANA, NĀCHANA SŌMANĀTHA. See *Nāchana Sōmanātha Sōmana*.

SŌMAYĀJI, G.J. See *Jōgi Sōmayāji, Ganṭi*.

SŌMAYĀJI, KĀṆĀDA PEDDANA. See *Kāṇāda Peddana Sōmayāji*.

SŌMAYĀJI, TIKKAṆA. See *Tikkaṇa Sōmayāji*.

SŌMAYĀJULU, CHĀGANṬI. See *Chāganṭi Sōmayājulu*.

SOMEŚVARA, PARIMAL. See *Parimal Someśvara*.

ŚONṬHI BHADRĀDRI RĀMA ŚĀSTRĪ. See *Bhadrādri Rāma Śāstrī, Sonṭhi*.

SONTHI ŚRĪPATI ŚĀSTRĪ. See *Śripati Śāstri, Sonthi*.

ŚRĪ DEVĪ, S. Writer, whose *Kathā Trayī* (Three Stories) are of social and psychological interest. Her novel *Kālatīta Vyaktulu* has been written in the stream-of-consciousness technique. Her drama: *Kālarātri* (1955) and *Phaṇi* (1957) were popular with amateur actors in the fifties.

ŚRĪ KĀMEŚVARA KAVI (1623-70). Poet and musician, whose father's name was Nāganāmātya and mother's Kāmākshammā. He composed the *Satyabhāmā Sāntvanam*, which is full of *Śriṅgāra Rasa*. Kṛishṇa is depicted here not as the political hero of the *Mahābhārata* or as Lord Kṛishṇa of the *Bhāgavata*, but as Gōpikāvallabha. The poem has been dedicated to Muddalagari, king of Madhurā. *Dhēnu Māhātmyamu* on the glory of the sacred cow, is a prose work of this poet. His *Satyabhāmā Sāntvanam* is the first of a series of the type of *Sāntvana Kāvyas* that developed with the erotic sentiment running through them.

ŚRĪKĀNTA ŚARMĀ, INDRAGANTI. Author of *Sāhitya Parichayam* (1978).

ŚRĪKAṆṬHAM KṚISHṆA RĀO. See *Kṛishṇa Rāo, Srīkaṇṭham*.

ŚRĪMANNĀRĀYAṆA, K.S. Poet, whose chief work is *Veluturu Pittalu* (Birds of Light; 1978).

ŚRĪNĀTHA (1365-1441). One of the greatest poets. His great talents got him early in life the patronage of many chiefs and kings—the Reddis of Kondavīdu, the Velamas of Rāchkoṇḍa, and Prauḍha Dēvarāya II of Vijayanagar. He moved on equal terms with them and their ministers, and enjoyed a full taste of the pleasures of life, though in the end he lived in abject poverty, because his patrons were either dead or vanquished in battles. When he defeated Aruṇagirinātha, a great scholar bearing the title of "Diṇḍima Bhaṭ" in the court of Vijayanagar, he was literally bathed in gold under a canopy set with pearls, was borne in golden palanquin, and was formally installed on a golden throne as the unchallenged sovereign of the realm of letters: "Kavi Sārvabhauma". His command over Sanskrit and Telugu was unrivalled, and he says that he wrote the *Maruttaraṭ-charitra* as a boy and translated the *Śālivāhana-sapta-śāti* while barely out of his teens; neither of these works is extant. His masterpiece, the adaptation of Śrī Harsha's *Naishadha-kāvya* called *Śṛiṅgāra Naishadha* (q.v.) is a majestic and stately poem in which all the great qualities of Śrīnātha's genius found full play; it served as a model for the later *Prabandhas*. His *Haravilāsa* (an original *Kathā-prabandha* of four stories about Śiva, though the poet seems to have borrowed some ideas from Kālidāsa, Bhāravi and from some Kannada work), *Bhīmakhaṇḍa*, *Kāśikhaṇḍa* (on the greatness of Bhīmeśvaram and Vārāṇasī), *Bhīmeśvara Purāṇam*, *Śivarātri-Māhātmyam* (a recent discovery), and *Paṇḍitārādhya-charitra* (which had for its basis Pālkuriki Sōmanātha's of that name; not extant) show what a great devotee of Śiva he was. Some scholars consider *Haravilāsa* the greatest work of Śrīnātha; in it the story of Chiru Toṇḍanambi, a great devotee of Śiva is considered the best creation of poetic art. Another work attributed to him is *Krīḍābhirāmam*, a melo drama (Vīdhi) which marked a new departure in Telugu and started the genre known *Vīthināṭaka* in which one person narrates his experience in the streets of Warangal to another who plays the part of only a listener; it gives a nice picture of the urban society, including a vivid description of the ladies the poet has met in the streets of Warangal. *Śṛiṅgāra-dīpikā*, a work of poetics, is held by some to be the work of Śrīnātha, though its authorship is contested on behalf of Kumāragiri Reḍḍi also. *Palanāṭi Vīra Charitram* (q.v.), the earliest available work of its kind, is in *dvipada* and is a heroic ballad of a very popular type. It is a saga (similar to the heroes of the *Mahābhārata*) of the kings of Palnāḍ (Guntur district)—a romance of love and war among the local tribal lords in the 12th century. It is also considered by some to be Śrīnātha's best work. Literary history of this type is rare in Telugu. Many *Chātus* or stray verses on miscellaneous subjects are reputed to be his and are very popular to this day.

Numerous stories are told which do not add lustre to his character. Nevertheless, Śrīnātha is worthy to be ranked with the "Kavitraya" (the Trio) and at his hands Telugu poetry attained a majesty and dignity, unapproached ever since.

ŚṚINGĀRA KAVI, SARVĀRĀYADU (1865-1939). Prolific poet, who in a lengthy verse of 21 lines, gives the names of all the 91 works he had written. Though poems of ordinary merit, there are occasional flashes of poetic inspiration. He was called "Śṛiṅgaāra Kavi" as one of his ancestors wrote poetry which was full of sentiment of love. He also authored a biography of Śivāji in a very good style.

ŚṚIṄGĀRA NAISHADHAMU. Telugu adaptation of the Sanskrit work *Naishadhakāvya* (q.v.) by the poet Śrīnātha (1365-1440; q.v.). Celebrating the fortunes of Nala and Damayantī, it is a majestic poem in which all the great qualities of Śrīnātha's genius found full play. Verses full of sibilant sweetness and labial liquidity abound. *Naishadha* is considered to be one of the most difficult Kāvyas extant and Śrīnātha attempted this arduous task with remarkable success.

ŚṚINGĀRA ŚAKUNTALAMU. See *Pillalmarri Pina Vīrabhadra.*

ŚRĪNIVĀSA CHAKRAVARTI (1911-76). Full name Chakravartula Vēnkaṭa Śrīnivāsa Ranga Rāghavāchāri. Poet, playwright and actor, who edited "Nāṭaka Kalā". He has studied dramaturgy and also prepared for UNESCO a Bibliography of the Telugu dramas fit for the stage. One of his significant contributions to the theatrical movement in Telugu is a tr. of Stanislavasky's work *An Actor Prepares*. In 1946, he pub. a treatise entitled *Nāṭyaśāla* dealing with the activities of the theatre. He has also authored a number of other works on the history of Telugu drama, acting, teaching of histrionic skills, etc. Among his plays are translations of well-known classics of such dramatists as Gorky, Chekov, Tagore, Pushkin, etc. He was Principal of the School of Drama in Vijayawada for a long time.

ŚRĪNIVĀSĀCHĀRLU. See *Panappākam Anantāchāryulu.*

ŚRĪNIVĀSĀCHĀRYA, B.V. Author of *Chatu Kavitvamu* (1983), a monograph of the Chatuvu form of poetry; the work was written in collaboration with B. Nalinikānta Rāo.

ŚRĪNIVĀSĀCHĀRYA, T. Scholar, who in 1981 has published a critical work on the poetry and personality of C. Nārāyaṇa Reddi (q.v.).

ŚRĪNIVĀSACHĀRYULU, BOMMAKANTI. Modern writer, who has produced literature for children, e.g., *Maniśhi*, *Devudu* (Man and God).

ŚRĪNIVĀSACHĀRYULU, P. Writer, who is know n forhis novel, *Suśīlā* (1899); in this novel, princess Suśīlā, the heroine, narrates her own life as an autobiography. It contains verses also and expresses elevating thoughts acquired from English poetry. It exposes the evils of contemporary society. He also wrote research articles.

ŚRĪNIVĀSA RĀO, CHILLARIGE (19th cent.). Writer, who has written *Ānglēya Aushadha Guṇa Dīpikā* (Materia Medica). He also authored a novel, *Śaivalini* (1910) and *Krishnakāntuni Maraṇa Śāsanamu* (1910) which are noteworthy.

ŚRĪNIVĀSA RĀO, KŌLĀCHALAM (1854-1919). Dramatist of Bellary, who on account of some difference with Dharmavaram Rāmakṛishṇamāchārya (q.v.), started a rival Dramatic Association at Bellary, which presented its plays throughout the length and breadth of Āndhra. Like Rāma Kṛishṇamāchārya, he was a lawyer by profession. He has nearly 30 plays to his credit. While Rāma Kṛishṇamāchārya was famous for his Puranic dramas, Śrīnivāsa Rāo came to be regarded as the first great writer of historical plays. His *Vijayanagara Sāmarājya Patanamu* (Fall of the Vijayanagara Empire) is the best of his plays and is also the first historical tragedy. His other historical dramas are: *Sunandini Pariṇayamu* (1895), *Sultānā Chāndabibi* (1907), *Pratāpākbariyam* (1892), etc. Later, he wrote some mythological dramas as *Madālasā* (1896), *Paṭṭābhishēkamu* and *Prahlāda*. His plays on contemporary social themes are: *Nāchi Party* (1916), *Āchāramma Kathā* and *Anyāya Dharmapurimahimā*. He wrote the "Dramatic History of the World" in 1909 in English.

ŚRĪNIVĀSA RĀO, ŚRĪRAṄGAM. See *Śrīraṅgam Śrīnivāsa Rāo*.

ŚRĪNIVĀSA RĀO, VETURI. Writer, who published in 1938 an exhaustive work, in which the topics are arranged according to the alphabetical order and they relate to sages and great men of Epic and Puranic ages.

ŚRĪNIVĀSA ŚIRŌMAṆI (1899-1968). Writer, who wrote in prose a voluminous translation of *Vālmīki Rāmāyaṇa* as also wrote several short stories, which were published in Telugu journals. His *Dārā-Dvayam* (The Two Wives) is famous. His *Śirōmaṇi Kathālu* (1940), etc. are praiseworthy.

ŚRĪNIVĀSA SŌDARULU (fl. 20th cent.). Twin poets and scholars of Telugu and Sanskrit, the elder, Nallān Chakravarti Śrīnivāsa Pārthasāradhī and the younger, Śrīnivāsa Vēnkaṭāchāryulu. Together they performed several *avadhānas* and were considered for their scholarship and several translations from Sanskrit and Tamil. They are noted for their poems *Śabari* (containing melodious and affectionate expressions consistent with the nature of Śabari and Rāma) and *Ōrugallukōṭa* (on the heroism and sagacity of Rudrama Devi).

ŚRĪNIVĀSULU, DHARANIKOTA. Modern writer, who is known as the Munimanikyam of Telangana. He wrote humorous stories with the caption of *Ma Yintlo* (In Our House).

ŚRĪPĀDA GOPĀLA KṚISHṆAMŪRTI. See *Gopāla Kṛishṇamūrti, Śrīpāda*.

ŚRĪPĀDA KĀMĒŚVARA RĀO. See *Kāmēśvara Rāo, Śrīpāda*.

ŚRĪPĀDA KṚIHṆAMŪRTI ŚĀSTRĪ. See *Kṛishṇamūrti Śāstri, Śrīpāda*.

ŚRĪPĀDA SUBRAHMAṆYA ŚĀSTRĪ. See *Subrahmaṇya Śāstrī, Śrīpāda*.

ŚRĪPATI RĀMABHADRA KAVI (fl. 18th cent.?). Author of *Hālāsya Māhātmyamu*, which is on the glory of Hālāsya. The poet belonged to Madura.

ŚRĪPATI ŚĀSTRĪ, SONTHI (fl. 20th cent.). Poet, who is known for his rendering of the *Bhagavadgītā* into Telugu.

ŚRĪRĀMA APPĀ RĀO, PŌNAṄGI (1933-). Scholar, who published (1959) his Telugu tr. of *Bharata Nāṭya Śāstra* and presented vivid commentary in Telugu based upon the commentary of Abhinava Guptapāda. His other book of importace is *Telugu Nāṭaka Vikāsamu* (1967), which is a history of Telugu drama.

ŚRĪRĀMACHANDRA MŪRTY, KOṆḌAMUḌI (1937-). Novelist, whose chief works are: *Karuṇa*, *Pāpam Paḍaga Niḍa* (In the Shadow of the Hood of Sin), *Daivōpahatulu* (The Star-crossed), *Chīkaṭlō Chiru Dīpam* (A Small Candle in Darkness, criticism of the educational system) and *Yajña Samidhālu* (Sacrificial Sticks, 1972; on decadent political atmosphere). He has also written short stories, his chief story being "Pāmulānṭi Batuku" (Life that is Like a Snake). He has also authored *Annie Besant* (1967) and *Padma Vyūham* (Telugu drama). He has in all written over a dozen novels, 3 plays, 100 short stories and books of literary criticism. He is Head of the Department of English, St. Theresa's College, Eluru.

ŚRĪRĀMACHANDRA MŪRTI, PULIPAKA. Modern poet, who is known by his *Prakampanam* (Reverberations; 1985), a collection of poems.

ŚRĪ RĀMAKṚISHṆA PARAMAHAṀSA JĪVITA CHARITRA. See *Chirantānanda Svāmi*.

ŚRĪ RĀMAMŪRTI, GURUZĀḌA (1851-1900). Writer, who wrote prose works almost in Chinnaya Suri's style: *Chitra-Ratnākaram*, the story of *Kalāpurṇōdayamu*, *Kalābhāshiṇi*, the biographies of Appaya Dīkshita, Timmarasu, Benḍapūḍi Annama Mantri, Bhāskara Mantri and Svāmi Vidyāraṇya. But his *Kavi Jīvitamulu* (Lives of the Deccan Poets; on the model of Johnson's Lives of English Poets; 1893) affords good reading as it contains interesting details of the poet's lives. All these biographies were published in the last years of the 19th century. He also translated (1880) into Telugu verse (with a few prose passages) Shakespaere's *Merchant of Venice* under the title *Suhrut Subhāshitamu*. He is remembered as a significant chronicler of Telugu Literature.

ŚRĪRĀMA MŪRTĪ, KODURI. Modern scholar, who, in collaboration with B. Papayya, wrote a critical work on Śrīnātha. His critical study (1979) on the psychoanalytical element in four Telugu novels won the Andhra Pradesh Sahitya Akademi prize for the year 1977-78.

ŚRĪRĀMA MŪRTI, KORLAPATI. Dramatist, whose *Pandavula Metta*, a drama successful on the stage, has been published in 1985.

ŚRĪRĀMA MŪRTI, PINISETTI. Modern dramatist, whose chief playlets are *Annā-Chelleḷḷu* (Elder Brother and Younger Sister) and *Palle Paḍuchu* (in depicting in 8 scenes the progressing social life of the present-day villages).

ŚRĪRĀMA ŚĀSTRĪ, KAUTA (fl. early 20th cent.). Writer, who edited a monthly journal "Śāradā"; it rendered great service to the growth of modern literature in Telugu.

ŚRĪRĀMA ŚĀSTRĪ, PANTULA (1922-). Writer, who has written two playlets, one of which received a prize and about 60 short stories. In "Badhyata" (Responsibility), the author has employed a new technique of developing a story, through chronologically arranged letters. In his "Killi Dukānan" (Betel-leaf Shop), a short story, the author shows how the suspicion and cruelty of a husband drives his chaste wife to thoughts of elopement.

ŚRĪRĀMULU, DĀSU. See *Dāsu Śrīrāmulu.*

SRĪ RĀMULU REḌḌI, PŪTALAPAṬṬU. Telugu and Tamil scholar, who has tr. into Telugu verses, *Kambarāmāyaṇam*, a celebrated epic in Tamil. He also tr. into Telugu (1960) the Tamil works of Subramania Bhāratī.

SRĪRAṄGA MĀHĀTMYAMU. See *Vijayaraṅga Chokkanātha.*

SRĪRAṄGAM NĀRĀYAṆA BĀBU. See *Nārāyaṇa Bābu, Srīraṅgam.*

SRĪRAṄGAM SRĪNIVĀSA RĀO (1910-83). One of the prominent trendsetters in Telugu literature of the 20th century, he was popularly called "Śrī Śrī". He was a close student of English literature and of modern developments in Russian ideology. As a poet, his chief works are: *Prabhavā* (1927), *Mahāprasthānam* (1934; The Great Journey; his masterpiece), *Khaḍgasṛisihti*, *Mārumrōtalu*, etc., which reveal him a curious amalgam of the serious, comic and the experimental. The credit for popularizing progressive poetry goes to him. According to him, everything under the sun is a fit subject for poetry. He had no interest in history, for, to him, history should tell us something about the labourers, who toiled to construct the Taj Mahal. His *Mahāprasthānam* sounds a clarion call to society to march towards a new world, thereby suggesting the necessity for a new order. A radio playwright of the highest rank, he is at home with the theatre and the film world too; he has written sketches, dialogues and songs for the films. As a short story writer, he has introduced the stream-of-consciousness technique into Telugu short story.

An ardent Maoist in politics, he is a rebel and a non-conformist in literature. Well versed in the Sanskrit and Telugu classics, he sometimes employs a Sanskritized vocabulary and a rhythmic and onomatopoeiac style. He introduced James Joyce and Dylan Thomas to the Telugu readers and tr. Baudelaire, Martinetti, Salvador Dali, Andre Breton and other experimentalists into Telugu.

Śrī Śrī's other prominent writings are *1+1=1*, also called *Chaturasram* (radio play), *The Revolt of the Gramophone Records, Charama Rātri, Mūḍū Yābhailu*, etc.

He won the Soviet Land Nehru Award in 1966 and visited Soviet Russia. He also tr. into Telugu the reputed comedy of Chekhov, *The Cherry Orchard.* In 1979, *Śrī Śrī* was presented the Rājalakshmi Award of Rs. 10,000.

ŚRĪ RAṄGARĀJA CHARITRA. See *Gopāla Kṛishṇamma Chaṭṭi.*

ŚRĪ RAVU SŪRYA RĀO. See *Sūryarāo, Śrī Ravu.*

ŚRĪ ŚRĪ. See *Śrīraṅgam Śrinivāsa Rāo.*

ŚRĪ SUBHA. Modern writer, who is known for his novels.

ŚRĪ VĀTSAVA (YANḌAMŪRI SATYANĀRĀYAṆA (b. 1913). Pen name 'Satya'. Writer, who is known as a good essayist. His lengthy account of the Telugu literature of the 19th century (*Ushāḥ Kiraṇalu*) is an important work. His articles in the "Kṛishṇa Patrika" are very interesting. He composed some poems. He also produced literature for children, e.g., *Tellagulābi* (White Rose) and *Rājugāri Chiluka* (Rājah's Parrot). He has also several dramas to his credit. He has authored *Śāradā Dhvajam* (The Banner of Sarasvatī; 1960) as well.

ŚRĪ VIRINCHI (1935-). Editor, who is known for his collection of stories *Kotta Nakshatram* (A New Star). His stories dealing with the educated middle-class family life, are eminently readable. His original name is N.C. Rāmānujāchāri.

STHĀNĀPATI. Poet, who flourished under the patronage of Viśvanātha Nāyaka (r. 1529-64), king of Madurai. He composed the *Rāyavāchakam*, containing valuable material of historical importance regarding the rise and growth of Vijayanagara Empire and the exploits of Kṛishṇadeva Rāya (q.v.). The prose used in the work is a fine example of early prose.

STHĀNAPATI RUKMINAMMA. See *Rukminamma, Sthānapati.*

SUBBARĀMA ŚASTRĪ, PAIḌIPĀṬI (1918-). Poet, whose patriotic songs are very popular. His *Nṛitya Bhāratī* contains *geyas* relating to *Daśāvatāras* and *Vaggeyakāras.* He has several songs and poems to his credit.

SUBBA RĀMAIAH, PEDDIBHOTLA (1938-). Writer, who is noted for his short stories, his chief short story being "Nīllu" (Water).

SUBBARĀO. See *Sūrya Nārāyaṇa Rāo, Tallapragada.*

SUBBA RĀO, A. Writer, whose Telugu work: "The Development of Āyurveda on Modern Scientific Lines" received the State award in 1957.

SUBBĀ RĀO, AṆISEṬṬI (1912-79). Progressive writer, who has pub. several short stories like *Gālimēḍalu* (Castles in the Air) and *Mā Ūru* (Our Village), besides some poems like *Agnivīna* and *Bichchagāḷḷa Pāṭallu* (Street Singers' Songs). Some miscellaneous stories are pub. as *Aṇisetti Kathālu.* See *Bellamkonda Rāmadāsu.*

SUBBA RĀO, A.V. See *Chakrapāṇi.*

SUBBA RĀO, D.V. Modern poet, whose first collection of poems is *Vaiśākha Samudram* (1985).

SUBBA RĀO, KOḌALI. See *Venkaṭa Subba Rāo, Koḍali.*

SUBBĀ RĀO, KOPPARAPU (1890?-1959). Playwright, whose *Rōshanārā* (1921?) and *Tārā Śasāṅkam* (1944) brought him great reputation. The *Rōshanārā* was very popular for some years, but as the Muslims were displeased with it, the performance of the play was banned. His shorter plays like *Nēṭi Naṭuḍu* (1946), *Allī Muṭhā* (1944) are still popular.

SUBBA RĀO, MUTTARĀZU (fl. early 20th cent.). Writer, who is known for his drama *Śrī Kṛishṇa Tulabharam.*

SUBBA RĀO, NĀYANI (1899-1978). Poet, who is known for his *Saubhadruni Praṇaya Yātrā* (1935) on the marriage of Subhadrā with Arjuna. His other poems are *Mātrugītālu* (1939), *Vēdanā Vāsudēvamu* (1964), *Vishāda-mōhanamu* (1970), etc. A nationalist and an ideal teacher, he was jailed during the N.C.U. movement.

SUBBA RĀO, RĀḶḶABHANḌI (1891-1969). Scholar and author of *Kaḷiṅga Dēśa Charitra* (1930) and editor of *Kaḷiṅga Sanchika*, both of which are considered authoritative reference works. For some years he was editor of the Journal of the Andhra Historical Research Society.

SUBBĀ RAO, RĀYAPRŌLU (1892-1984). Pen name "Subhāshi". Poet, whose early association with Rabindra Nath Tagore, Andhra Ratna Gopāla Kṛishṇayya and K.V. Lakshmaṇa Rāo shaped his outlook on life. The inspiration that he derived from Tagore is reflected in his literary achievement. He was also influenced by Mahātmā Gandhi and a national feeling is perceptibly visible in his poetry. For several years he was also Head of the Department of Telugu in Osmania University, Hyderabad. He was equally acceptable to the Nizam.

Subba Rao's chief works are: *Lalitā* (1909; an adaptation of Goldsmith's *Hermit*), *Tṛiṇakaṅkaṇam* (1913; acclaimed as a prelude to new Telugu poetry; it describes how a hero and heroine when could not be united in wedlock, decide to live as brother and sister in a platonic conception of love), *Snēhalatādēvi*, *Svapna Kumāramu*, *Jaḍa Kuchchulu* (collections of love poems), *Āndhrāvaḷi* (1914; collection of 33 short poems, paying homage to the Telugu country), *Telugu Toṭā* (patriotic poems), *Ramyālōkamu* (on his philosophy of poetry), *Madhukalaśamu* (tr. of Omar Khayam's *Rubaiyāt*), *Miśra Mañjarī* (tr. of Iqbal's poetry; on this he got Kerala Sahitya Academy award) and *Rūpanavanitamu* (an allegorical drama in which is portrayed his ideal of love). He also tr. afresh Kāḷidāsa's *Mēghadūtam* from Sanskrit.

There is a happy reconciliation is his poetry of the classical style of expression with the modern outlook.

Rāyaproluvāri Sāhitya Saundarya Darśanam (A Vision of Beauty in Rayaprolu's Poetry; 1980) is a volume presented to him, paying him rich tributes.

SUBBARĀO, ŚIVARĀJU VENKAṬA. See *Buchchi Bābu*.

SUBBA RĀO, T.V. Scholar, who is known for his *Kāṭamarāju Kathālu* (Hyderabad, 1976).

SUBBĀ RĀO, VAṄGŪRI (1886-1923). Writer, who started a Telugu fortnightly journal "Vasundharā" in 1915. His chief works are a history of Telugu Literature (*Āndhra Vaṅmaya Charitra*), a critical biography of Vēmana (*Vemana Jīvita Charitra*), an account of *Śataka* poets (*Śatakakavala Charitra*), *Prabhātamu*, *Royala Rājaniti*, etc.

SUBBĀ RĀO, VĀVILIKOLANU (1863-1936?). Poet, popularly known as Āndhra Vālmīki and Vāsu Dāsu on account of his literal translation into Telugu of *Vālmiki Rāmāyaṇa* under the title *Āndhra Vālmiki Rāmāyaṇamu*. Holding Pōtana (q.v.) as his ideal on composition, he made the tr. verse by verse. While his earlier poem *Kumārābhyudayamu* is a *Prabandha* of the old type, the drama *Subhadrā Vijayamu* treats of the marriage of Subhadrā and Arjuna. After his retirement from the post of Telugu Pandit at the Presidency College, Madras, he wrote *Ārya Kathānidhi*, a series of easy stories from the *Rāmāyaṇa* and *Bhāgavata* for children, to instil devotion to God and to ancient Hindu ideals. He also wrote *Kumāra Hitacharya* and *Kumārī Hitachārya* on the model of William Cobbet's advice to young men. He also organized at several places *Śrī Rāma Bhakta Maṇḍalī*. He was the author of a grammar, *Sulabha Vyākaraṇamu*. He will be remembered for his scholarly *Manthara Vyākhya*, a commentary to his own *Rāmāyaṇam*.

SUBBARĀYA KAVI, MAHAṄKĀḶI. Writer, who authored *Śabdārtha Chandrikā* (1906), a concise dictionary for the use of students.

SUBBARĀYA ŚĀSTRĪ (1853-1909). Poet, who composed several poems in Telugu of which his *Mahēndra Vijayam* (1907) in *Prabandha* style is the best. His Sanskrit poem, *Ravu Vaṁśa Muktāvali* (1882) (an account of the Ravu family to which the Pithapuram Rajas belonged) was tr. into Telugu by Kṛishṇa Śāstrī (1856-1912) or Tammayya Śāstrī, his younger brother. The latter composed also a poem: *Yatirāja Vijayam*, which indicates the victory of Vaishnavism.

The brothers represent the past generation of *Prabandha* poets. Both of them known as Dēvulapalli Sōdarulu, were *Avadhānis* and had shown their feat at the court of Maharaja of Pithapuram. They also produced literature for children.

SUBBARĀYUḌU KAVI, VAḌḌĀDI (1854-1938). Great Telugu and Sanskrit scholar of Rājahmundry. He tr. Kālidāsa's *Mēghadūta*, *Abhijñāna Śākuntalam* and *Vikramōrvaśiyam* (1889), the drama *Veṇisaṁhāram* (1886) of Nārāyaṇa Bhaṭṭa, *Prabōdha Chandrodayam* (1893) of Kṛishṇa Miśra, and *Bhāminivilāsam* of Jagannātha Paṇḍitarāya, *Sūryaśatakam* and other classics from Sanskrit. Of them *Veṇisaṁhāram* (tr. 1886) is considered to be the best and is still enacted. It is said that the author himself played the roles of Dharmarāja and Aśvatthāmā very effectively.

His original Telugu compositions are: *Bhakta Chintāmaṇi* (a popular Śataka, 1893), *Mallikāmāruta Prakaraṇamu* (1929), elegies on the death of his wife (*Sati Smṛiti*) and son (*Suta Smṛiti*, 1907) and several books for the edification of the young, of which *Śrī Sūktivasu Prakāśika* (1882) was the most popular. His dramas were staged all over the Telugu country; he was also a renowned actor. His *Ārta Rakshāmaṇī Śatakam* (1933) was very popular.

SUBBĀ REḌḌI (1899-1987). He authored several short books on *Ārōgyaśāstra* (Hygiene and Health) and edited the volume concerning Medicine and Health of Telugu Vijñāna Sarvasvamu of the Telugu Bhasha Samiti of Madras.

SUBBAIYA, K.V. Author of *The Pronouns and Pronominal Terminations of the First Person in Dravidian* (University of Madras, 1919).

SUBBAMMA, MALLĀDI VENKAṬA. Authoress of *Ādhunika Strī* and *Manam Dēniki Bānisalam* (both 1979) on the problems faced by women.

SUBHADRAMMA, MAMIḌANNA (fl. 19th cent.). Poetess, who authored *Rāmāyaṇamu* in the popular *dvipada* metre based on the *Ādhyātma Rāmāyaṇamu* (1910), songs of the previous age. She also composed *Kēśava Śatakamu* and *Kṛishṇa Śatakamu*.

SUBHADRAMMA, ŚĪLAM (1876-1947). Poetess of high merit, whose *Rāmāyaṇa* is the best among her poems and her novel *Jāgilamu* (1926) was based on a French story narrated to her by her younger brother, Seṭṭi Lakshmīnarasiṁham.

SUBHA, ŚRĪ. See *Śrī Subha*.

SUBHĀSHI. See *Subbā Rāo Rāyaprolu*.

SUBRAHMANYA ŚARMĀ, PURĀṆAM (1929-). Writer, who is noted for his novels and short stories. His chief story "Nili" is a moving account of the aspirations of a handicapped young girl. Śarmā is the recipient of the Andhra Pradesh Sahitya Akademi Award for 1971. He has pub. in 1983 a three-volume biography of Chalam (q.v.), which offers an inpressive data. He is editor of "Andhra Jyoti Weekly".

SUBRAHMANYA ŚĀSTRĪ, ŚRIPĀDA (1891-1961). Writer, who has exhibited his mastery of the idiomatic spoken dialect of the cultured classes in his short stories. Some of his best known stories are: "Vaḍla Ginjalu" (Rice), "Gulābī Attaru" (Rose Scent), "Chali Chīmalu" (Red Ants) and "Kīlerigina" (Tit for Tat). His "Kalupu Mokkalu" (Weeds), one of his experiments, is entirely in dialogue form, without a single narrative sentence. The story deals with the dishonest practices of corrupt officials, who are likened to weeds. He also authored *Bhārata-Ramaṇīmaṇulu* (1951), giving biographical sketches of great Indian women as also *Anubhavālū, Jñapakalū* (Memories in 3 vols). He wrote a playlet: *Rājarāju* as also some others which are rich in dialogue and are vigorous, but simple in expression. He also wrote novels: *Visha Bhujagam* (Poisonous Snake, 1917), *Śmaśāna Vāṭikā* (1914), *Midhunalagnam*, *Ātma Bali*, *Rakshā Bandhanam* and *Illubaṭṭina Vethavāḍābaḍuchu* (A Window under the Roof).

SUBRAHMAṆYAM, ALLAMARĀJU. See *Allamarāju Subrahmaṇyam*.

SUBRAHMANYAM, ĒLCHŪRI (1920-). Progressive poet, whose poems were pub. in the *Nayāgarā* (1944), in which he tried to express his resentment against war.

SUBRAHMANYAM, G.V. Editor of *Mahati* (collection of essays, 1972; in collaboration). He has elaborately analyzed and illustrated the sentiment of heroism (*Vīra Rasa*). He ed. in 1980 the volume containing a series of lectures on every genre of modern Telugu literature, which were delivered to mark the completion of 20 years of existence of Andhra Pradesh Sahitya Akademi. He also pub. in 1983 a well-documented work on the impact of English on literary criticism in Telugu.

SUBRAHMANYAM, V. Modern writer, who has produced literature for children.

SUBRAMANIAM, P.S. Author of "The Gender and Number Categories in Dravidian" (*Journal of the Annamalai University, Humanities*, 1969).

SUBRAMANYAM, G. Modern scholar and author of a critical work on Mārana.

SUDARŚANAM, R.S. (1927-). Writer, who is noted for his novels, e.g., *Maḷḷi Vasantam* and for his scholarly work *Samājamu-Sāhityamu* (Rajahmundry, 1977). He has also written short stories; his story "Madhura Mīnākshī" brings out the mystic element. His literary essays like *Sāhityaṁlō Drukpadhālu* (Vijayawada, 1968) reveal a new outlook based on modern theories. He is the recipient of Andhra Pradesh Sahitya Akademi Award. He has also gained reputation as a reviewer of books.

SUDHĀKARUḌU. See *Rājamannār, Pākaḷa Venkaṭa*.

ŚUDDHĀNANDA BHĀRATĪ, YOGĪ. Modern writer, who authored *Tyāgarāja Charitra*, a biography of Thyāgarāja.

SUGRĪVA VIJAYAMU. See *Kandukūri (Rudra Kavi) Rudrayya*.

ŚUKA SAPTATI. See *Pālavēkari Kadirīpati*.

SULŌCHANĀ, MĀDIREḌḌI (1937?-84). Authoress of several popular novels and short stories.

SULŌCHANĀ RĀNI, YADDANAPŪḌI (1938-). Novelist, who is known for her masterly descriptions and dramatic style of presentation. Her popular novels are *Secretary*, *Vijētā*, *Mīnā*, *Baṅgāru Kalalu* (Golden Dreams), *Kīrti Kiriṭālu* (Crowns of Glory; received Andhra Pradesh Sahitya Akademi Award in 1979) and *Abhiśāpam* (The Curse). She has also written short stories, the chief one being "Anurāga Tōraṇam".

SUMANA ŚRĪ. Poet, whose chief collection of poems is *Gītam Punītam Autundi* (Poem Becomes Sacred; 1985).

SUNDARĀCHĀRI, ŚAṄKARAMBĀḌI "PRASANNA KAVI" (1875-1976?). Poet, whose song on Telugu Talli was frequently recited at public literary meetings as a prayer song. He is also the author of several short poems like *Ēkalavya*, *Pēdu*

Kavi (A Poor Poet), *Sundara Bhāratam* and *Sundara Rāmāyaṇam* for childern.

SUNDARA RĀMA ŚARMĀ, KŌṬA. Modern scholar, who is known for his *Śrī Harsha Rājyaśrī* and *Pradyumnābhyudayam*, a tr. of the Sanskrit drama by Ravivarma Bhūpāla.

SUNDARA RĀMA ŚĀSTRĪ, M. BUCHCHI. See *Buchchi Sundara Rāma Sāstrī*.

SUNDARA RĀMAYYA, A. Writer, who published in 1884 the lives of great men and women including those of Justice Muthusvāmi Ayyar, Dādābhai Nāorōji, Ahalya Bāī, etc.

SUNDARAM, R.V.S. Scholar, who is noted for his *Janapada Sāhitya Svarūpam* (Bangalore, 1976).

SUNDARI, TRIPURA. See *Tripura Sundari, G.*

SUṄKARA SATYANĀRĀYAṆA (1909-75). Folk-poet, who composed a ballad on the exploits of Allūri Sītārāmarāju (1921) against the British Government with his abode in some unknown thickets and caves among the hills. The ballad describes how Rāju used to march with his followers against the police stations in the plains and carry away the guns and all other ammunition found in the stations. For a long time, all attempts made by the police and soldiers to catch him were futile. His sudden and unexpected sallies were as surprising as those of Śivāji. But at last by some strategy, he was spotted out and shot dead. Suṅkara Satyanārāyaṇa is regarded as the first composer of the *Burrakathās* or modern ballads. He also wrote other Burrakathās on Kandukūri Vīreśalingam, and on peasants and workers. Along with Vāsireḍḍi Bhāskara Rāo, he authored a few radical plays and created considerable stir in the minds of the people of Andhra Pradesh. *Mābhūmi* (1947), a play jointly authored by Suṅkara Satyanārāyaṇa and Bhāskara Rāo, stands as an eternal evidence for the convictions and artistic talents of the authors. Among the plays authored by Suṅkara Satyanārāyaṇa individually are *Jītagāḍu* and *Pratiphalam*.

SŪRAKAVI, AḌIDAMU. See *Aḍidamu Sūrakavi*.

SURABHI MĀDHAVARĀYALU (fl. 17th cent.). Poet, who was son of Mallabhūpāla, a Jagirdar of Jataprolu. In an ornate, dignified and tough style, he composed *Chandrikā Pariṇayam*, which describes the marriage of Chandrikā, a daughter of Kāśirāja with Bhīma. As the poem could not be easily understood by ordinary Telugu scholars, the Jagirdar had a commentary prepared and distributed the copies to all scholars and poets. The poet has been compared to Bhaṭṭumūrti (q.v.) and the *Chandrikā Pariṇaya* is termed as "Baby Vasucharitra".

SŪRANA, VENNELAKANṬI. See *Vennelakanṭi Sūrana*.

SŪRANNA, NŪTANAKAVI. See *Nūtanakavi Sūranna*.

SŪRANNA, PIṄGAḶI. See *Piṅgaḷi Sūranna*.

SURAVARAM PRATĀPA REḌḌY. See *Pratāpa Reḍḍy, Suravaram*.

SŪRĪ, JĪR. See *Jīr Sūri*.

SŪRI, TENNĒṬI. See *Tennēṭi Sūri*.

SŪRYADĒVARA SAÑJĪVA DEV. See *Sañjīva Dēv, Sūryadēvara*.

SŪRYARĀYĀNDHRA NIGHAṆṬUVU. Voluminous Telugu lexicon, work on which was undertaken by Śrī Rāvu Sūryarāo, the Mahārājā of Pithapuram, who opened a Lexicon Office in 1916 and appointed an editor and scholars to assist him. It has passed through several editors and scholars. Its first volume was pub. in 1938, while its last and 7th volume was published in 1965. The first volume appeared under the editorship of Jayanti Rāmayya Pantulu, while three subsequent volumes appeared in 1943 under the editorship of Kāśībhaṭṭa Subbayya Śāstri. The work dragged on till 1949 and the Maharaja of Pithapuram closed the Lexicon Office and entrusted the work of publishing the last three volumes to G.V. Sitapati (q.v.), who pub. them with the financial aid given by the Government. This huge Lexicon is certainly a very comprehensive dictionary with several shades of meanings of words and quotations from standard works in the case of thousands of words. It has now been reprinted in 1983 in eight volumes by the Andhra Pradesh Sahitya Akademi.

SŪRYAKUMĀRĪ, CHIṬṬĀREḌḌI. Writer, who is known for her novel: *Pāmu Paga* (Spite of a Serpent; 1972), which is as frightening as *Wuthering Heights* by Emily Bronte. She has also written other novels.

SŪRYA NĀRĀYAṆA, ATTILI. Writer, whose biography: *Mahākavi Ravindra* is an interesting and inspiring book.

SŪRYA NĀRĀYAṆA, KAḶḶAKŪRI. Modern writer, who authored a biography of Giḍugu Rāmamūrti (q.v.).

SŪRYA NĀRĀYAṆA, VISHṆUBHOTLA. Author of *Srīkṛishṇa Devarāyalu* (1960).

SŪRYANĀRĀYAṆA RĀJU, ĀCHANṬA (fl. early 20th cent.). Writer, whose *Vikaṭadāsu* is a humorous and partly satirical novel; it is based on an English novel. His *Sāvītri*, a playlet, *Śakuntalā*, a drama, etc. were well received in literary circles.

SŪRYA NĀRĀYAṆA RĀO, VALLŪRI (1866-1937). Author of *Sūryanārāyaṇīyam* (1936), an autobiography, which is more prominent than all his other works.

SŪRYA NĀRĀYAṆA RĀO, TALLĀPRAGAḌA (fl. 19th cent.). Scholar, who tr. into Telugu Romesh Dutt's *Economic History of British India* and his novel *The Slave-girl of Agra*. He contributed a scholarly introduction to a new edition of Pingali Suranna's *Prabhāvatī Pradyumnam*. He also authored a novel: *Sañjīvarāya Charitramu* (1893), which was almost a copy of *Rājaśekhara Charitra* (q.v.). But his *Subbārāo* (1894) was the first Telugu novel, which describes the Telugu domestic life, with quarrels between the mother-in-law and the daughter-in-law and man's debauched nature. He wrote yet another novel, *Helāvati* (1913).

SŪRYA NĀRĀYAṆA ŚARMĀ, V. Author of *Āryachāṇakyudu* (1979), a historical novel, which has involved a lot of research.

SŪRYA NĀRĀYAṆA ŚĀSTRĪ, MALLĀDI (1880-1962). Scholar, who is known for his *Āndhra Bhāshānuśāsanam* (1926), a grammatical work. He also prepared *Saṁskṛita Vāṅmaya Charitra* (A History of Sanskrit Literature) for Telugu readers, in two volumes between 1933 and 1936. His other works include *Āndhra Daśa Rūpakamu* (1915).

SŪRYA NĀRĀYAṆA ŚĀSTRĪ, SANNIDHĀNAM (1897-1982). Poet, whose *Kathā Kadambamu* is a collection of didactic stories in verse. He also wrote a verse biography of Swamī Vivēkānanda (1949). His tr. of *Kāvyālaṅkāra Saṅgraha* (1928) is a comprehensive work of literary criticism, which is almost encyclopaedic in its range and scope. *Āndhra Prabandha Kathalu* (1949) summarises the stories of old Telugu classics.

SŪRYA NĀRĀYAṆA ŚĀSTRY, VEMPARĀLA (1900-). Scholar, who is known for his critical study of *Manucharitra* (q.v.), a classic of the 16th century. His *Munitraya Charitramu* (1943), *Śaṅkara Vijayamu* (1948) and *Jīmūtavāhana Charitra* are other works. He worked in the compilation of *Sūryarāyāndhra-nighanṭuvu.*

SŪRYA PRAKĀŚA KAVI, MANTRIPRAGAḌA (1808-73). Poet, who composed *Sītā Rāma Charitra* (1841) in *Prabandha* style and *Kṛishṇārjunna Charitra* as a *dvyārtha kāvya*, narrating two stories of *Pārijātāpaharaṇam* and *Subhadrā Pariṇayam* with the same set of verses. Srī Vikrama Deo, Mahārājā of Jeypore (1869-1952) wrote a commentary on the second poem.

SŪRYA RĀO, ANGARA (1928-). Writer, who has written interesting plays like *Chandra Sena Nāṭikā* and *Enimidi Nāṭikalu* (the last one-act plays).

SŪRYA RĀO, AVASARĀLA (b. 1923). Writer, who is connected with the "Viśālāndhra" daily. He has published a volume of short stories, known as *Ākāśa Dīpalu* (1952; Skylights). He has also edited and published Guruzada Appā Rāo's diaries and letters.

SŪRYA RĀO, BOMONIREḌḌIPALLI (1923-). Writer, whose "Doṅgalunnaru Jāgrata" (Beware of Thieves) provides a shock treatment to a hypocritical moralist.

SŪRYA RĀO, KROTTAPALLI (1873-1938). Writer, who authored adaptations of *Amīra Hamza*, *Hasane Azāyab* besides original novels like *Guṇa Mañjari* (1907). His *Verriki Vēyi Vidhamulu* (1924; The Thousand Ways of Madness) was very popular.

SŪRYARĀO, SRĪ RAVU (1885-1964). Maharaja of Piṭhāpuram, who was founder and patron of the "Āndhra Sāhitya Parishad". He was known for his munificence and patronage of several educational institutions and of poets and scholars. He undertook to finance the publication of a voluminous *Telugu lexicon*, *Sūryarāyāndhra Nighanṭuvu*, which was started in 1916; the 1st volume was published in 1938, and by 1943 three more volumes were published. The last three volumes, with the Government's financial assistance, were published by 1965.

SŪTRA GAṆITAMU. A mathematical work in Telugu, composed by an unknown author during the reign of Pratāparudra I (A.D. 1140-96).

SVAMI, B.N. Modern poet, who has composed stray poems.

SVĀMĪ, YĀMIJĀLA PADMANĀBHA. See *Vāmijāla Padmanābha Svāmī.*

SVĀRŌCHISHAMANU - SAMBHAVAMU (*Manucharitra*). One of the five great *kāvyas* in Telugu by Allasāni Peddana (q.v.), the court-poet of Kṛishṇadeva Rāya (r. 1509-30; q.v.). The poem consists of six cantos in the *Champū* style.

With the help of a miraculous ointment given by a *Siddha*, a pious and learned Brahmin youth named Pravara could go to any place and accordingly he visited the heights of the Himalayas, which are traditionally reputed to be the abode of celestial beings. In his wanderings, the ointment melts and he is rendered incapable of returning home. In this condition, he attracts the attention of Varūthinī, a beautiful *Gandharva* damsel, who falls in love with him. Pravara asks her to guide his way to his home, but she professes her love and implores him to go to her cottage. Pravara, as a moralist, does not respond to her feelings and returns home with the help of the fire-god, whom he invokes. A *Gandharva* youth, who was in love with that maiden but was rejected, takes advantage of the situation. He assumes the form of Pravara and succeeds in winning her love. To them is born Svarōchi, who in time, becomes a ruler and meets adventures, in each of which he rescues a maiden whom he marries. To him is born, Svarochisha Manuvu, the second Manu, the ruler of Jambūdvīpa.

The story, taken from the *Mārkaṇḍeya Purāṇa*, as translated by Mārana (q.v.), consists of 150 verses. Peddana elaborated it into a *Mahākāvya*. The work is in 6 *āśvāsas* (cantos) and consists of 600 verses. As in Kālidāsa's *Kumārasambhava*, interest centres round Śiva and Pārvatī, the parents of the hero, so in *Manucharita*, Svarōchisha Manuvu is less interesting than Pravara and Varūthinī. Peddana is remembered chiefly for delineating these two characters. The novel feature of Peddana's work is that it becomes a literary work, while narrating a mythological episode. The poet borrowed from his predecessors like Śrīnātha (q.v.) some features in the development of the theme and in the use of Kannada words. The poem was dedicated to Kṛishṇadeva Rāya, who insisted, as a mark of appreciation, to be a pole-bearer of Peddana's palanquin. After the *Mahābhārata* and the *Bhāgavata*, this is the work that enjoys greatest popularity in the Telugu country.

SVAYAMPĀKULA ĀDIŚESHAYYA. See *Ādiśeshayya, Svyampākula.*

ŚYĀMALA KĀMA ŚĀSTRĪ, KOṬRA. Telugu Lexicographer, who was son of Koṭra Lakshmīnārāyaṇa Śāstrī (q.v.). He wrote *Āndhra Vāchaspatyam* (4 vols., 1910-1940). A special feature of this dictionary is that it groups all the synonyms of several words (both Sanskrit and Telugu) under one of them and enumerates all the details of a subject under some heads. He sold 30 acres of wet land to bring about the dictionary.

ŚYĀMARĀYA KAVI (fl. 18th cent.). Author of Madhurā, who composed *Rāmāyaṇa* in *Vachana*.

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TĀḌŪRI LAKSHMĪ NARASIṀHA KAVI. See *Lakshmi Narasiṁha Kavi, Tāḍūri.*

TALISEṬṬI RĀMA RĀO. See *Rāma Rāo, Taliseṭṭi.*

TĀLLAPĀKA ANNAMĀCHĀRYA (Annamāchārya, Annamayya; 1408-1503). Poet and musician, who is regarded a "Padakavitā Pitāmaha" for his lyrics full of devotion and *Śṛiṅgāra* about Lord Veṅkateśvara. From his very boyhood, he was unconcerned with worldly affairs. One day he left home for the Tirupati Kshetra. It is said that he saw god Veṅkateśvara (Bālājī), the presiding deity of Tirupati, while he was only 16 years old. Though by birth he was a Smārta, yet he was so much influenced by the *Līlās* of Veṅkaṭeśvara, that he was initiated in the Vaishṇava religion by Śaṭhakōpayati, a Vaishṇava *Guru*.

The poet composed thousands of *Padas*, out of which some 32,000, both in Sanskrit and Telugu, are still extant. All these were inscribed on copper plates. These *Padas* are replete with the devotion of Kṛishṇa. Among these songs, there are several varieties, such as cradle songs, amorous dialogues between Lord Veṅkaṭeśvara and his consorts, sweet songs of birds, etc. The poet was a renowned scholar of Sanskrit and was highly proficient in music. In addition to the *Padas*, the poet also composed a *Śataka* of 105 *Ślokas* in praise of Veṅkaṭeśvara, *Dvipada Rāmāyaṇa* (in Telugu), *Śṛiṅgāra Mañjarī* (Telugu), *Venkaṭāchala Māhātmya* (Sanskrit) etc., but these are not extant. His Telugu *Padas* are composed in the language of the people and are dedicated to the god Veṅkaṭeśvara.

The poet was a profound musician and he wrote *Saṅkirtana Lakshaṇam* (in Sanskrit), a treatise on the technique of the composition of devotional songs. Tāllapāka Timmakkā (q.v.), the first wife of Annamāchārya was also a poetess.

Recently, the T. T. Devasthānam established an institution in his memory and to propagate his devotional music.

TĀLLAPĀKA CHINA TIRUMALĀCHĀRYA. See *China Tirumalāchārya Tāḷḷapāka.*

TĀLLAPĀKA CHINNANNA (1498-1561). His full name was China Tiruveṅgḷanātha. Poet and contemporary of Kṛishṇadeva Rāya (r. 1509-30), who flourished till 1560. He was the author of the *Ashṭamahishī Kalyāṇamu*, *Paramayōgivilāsamu* and *Ushāpariṇayamu*, all in *Dvipada* metre. The first work describes the marriage of Kṛishṇa with eight *mahishīs* (women); it is dedicated to Padmāvati, the wife of Veṅkaṭeśvara. The second work narrates the supernatural stories about the 12 Tamil Aḷvāras. *Ushāpariṇaya* treats of the marriage of Ushā and Aniruddha. *Annamāchārya Charitra*, a recently-discovered work, describes the life of Annamāchārya (q.v.), a great devotee and the poet's grandfather. The poet's work is praiseworthy insofar as it describes the life of a devotee in those times when poets were little concerned with historical facts. All his works are in *dvipada* metre. His father, Tāllapāka Pedda Tirumalāchārya and uncle, Narasiṁhāchārya were also poets.

TĀLLAPĀKA PEDDA TIRUMALĀCHĀRYA (fl. late 14th and early 15th cent.). Poet, who composed *Kirtanas*, a *Daṇḍaka*, two *Śatakas* and an *Udāharaṇa*, besides *Veṅkateśvara Vachanamulu*. The last work is in praise of the Lord of the Seven Hills. Lyrical in their ecstasy of self-surrender, they are at the same time simple and spontaneous like the language of everyday life. These *Vachanas* had their influence on the *Saṅkirtanas* of Tāllapāka Annamāchārya (q.v.), who came some generations later. According to some scholars, Peda Tirumālāchārya was son of Tāllapāka Annamāchārya. The poet belonged to the Tāllapāka family.

TĀLLAPĀKA TIMMAKKĀ (15th cent.). Poetess and the first wife of the celebrated poet, Tāllapāka Annamāchārya (q.v.). Her poem, *Subhadrārjunīyamu* or *Subhadrā Kalyāṇamu* composed in *dvipada* (couplet), has an attractive style and contains very pleasing descriptions. Some af them appear to have been copied by Chēmakura Venkaṭa Kavi (q.v.), who embodied in his *Vijaya Vilāsamu*. Timmakka lived in the 15th century and may be regarded as the earliest Telugu poetess, if Kummari Molla (q.v.) lived in the 16th century.

TALLĀPRAGAḌA SŪRYA NĀRĀYAṆA RĀO. See *Sūrya Nārāyaṇa Rāo, Tallāpragaḍa*.

TALLĀPRAGAḌA VIŚVASUNDARAMMA. See *Viśvasundaramma, Tallāpragaḍa*.

TALLĀVAJJHALA KṚITTIVĀSA TĪRTHULU. See *Kṛittivāsa Tīrthulu, Tallāvajjhala*.

TALLĀVAJJHALA ŚIVA ŚAṄKARA ŚĀSTRĪ. See *Śiva Śaṅkara Śāstrī, Tallāvajjhala*.

TAḶḶŪRI NĀGĒŚVARA RĀO. See *Nāgēśvara Rāo, Taḷḷūri*.

TAMMAYYA, BANḌĀRU. See *Banḍāru Tammayya*.

TAMMAYYA, SĀRAṄGA. See *Sāraṅga Tammayya*.

TAMMAYYA ŚĀSTRĪ. See *Subbarāya Śāstri*.

ṬAṄGUṬŪRI PRAKĀŚAM. See *Prakāśam, Ṭaṅguṭūri*.

TANJANGARĀM TĒVAPPERUMAḶḶAYYA (1872-1921). Telugu writer, who wrote in dignified Telugu prose the *Rāmāyaṇa*, the *Bhāgavata* and a considerable part of the *Mahābhārata*. He made a comparative study of the language of Nannichoḍa's *Kumārasambhava* with the language used by Nannaya (q.v.). He edited several classics, to which he added his own introductions. He is also known as Devarāya Sudhī. He worked in *Sūryarāyāndhra-Nighanṭu* project as well as in Andhra Sāhitya Parishat Patrika.

TAPATĪ SAṀVARANOPĀKHYĀNAMU. See *Addaṅki Gaṅgādhara Kavi*.

TĀPĪ DHARMĀ RĀO. See *Dharma Rāo, Tāpī.*

TARIGONḌA VENKAMĀMBA (1798-1850). Outstanding poetess, who wrote *Venkaṭāchala Māhātmyamu*, *Jñānavāsishṭamu* (on philosophy) and *Rājayōga-Sāramu* (on *Rājayoga*). The first is a *Prabandha*, describing the greatness of the Vēnkaṭagiri Kshētra. The story of the poem is taken from the *Varāha* and *Bhavishyōttara Purāṇas*. The story of Mādhava, a Brahmin youth, and the marriage of Padmāvatī and Śrīnivāsa are also described engagingly in it. Vēnkamāmba's style and her language are close to popular usage. She displays great modesty and propriety in spite of her rich experience and philosophical knowledge.

TARIGOPPULA MALLANA (fl. 1586-1614). Poet; author of the *Chandrabhānu Charitra*, a *prabandha*, written at the instance of Pemmasāṇi Timmānāyudu. The story is about the marriage of Chandrabhānu, the son of Kṛishṇa with Kumudini, the daughter of Rukmabāhu.

Interesting in its own way, the poem ranks far below the masterpieces of the age of Kṛishṇadeva Rāya (q.v.).

TĀṬAṄKAM VENKAṬADĀSU (fl. 17th cent.?). Poet, whose devotional folk-songs are popular in the Telugu country and are sung by wandering mendicants and minstrels.

TATTA RAṄGA RĀMĀNUJĀCHĀRYA. See *Raṅga Rāmānujāchārya, Tatta.*

TAYARAMMA, M.V. Modern scholar, who has written a dissertation on risible (*Hāsya*) in Telugu literture.

ṬĒKUMAḶḶA ACHYUTA RĀO. See *Achyuta Rāo, Ṭēkumaḷḷa.*

ṬEKUMAḶḶA KĀMĒŚVARA RĀO. See *Kāmēśvara Rāo, Ṭekumaḷḷa.*

ṬĒKUMAḶḶA RĀJA GOPĀLA RĀO. See *Rāja Gopāla Rāo, Ṭēkumaḷḷa.*

TELAGANNA, PONNIKANṬI. See *Ponnikanṭi Telaganna.*

TELIKACHERLA VENKAṬARATNAM. See *Venkaṭaratnam, Telikacherla.*

TELUGUNĀDU. See *Dāśu Śrīrāmulu.*

TEMPŌ RĀO. Modern writer, who is known for his detective novels.

TENĀLI ANNAYYA (fl. 16th cent.). Poet, who was younger brother of Tenāli Rāmakṛishṇa (q.v.). He authored a poem: *Sudakshiṇā Pariṇayamu*, on the marriage of Sudakshiṇā. He is praised for tenderness in his poetry.

TENĀLI RĀMAKṚISHṆA (RĀMALIṄGA) (16th cent.). Poet, who started his literary career under Kṛishṇadeva Rāya (r. 1509-30; q.v.), but lived on to the reign of Rāmarāja (r. 1585-1614), one of Vijayanagar kings. Rāmaliṅga, as he was formerly called, is said to have been a Śaiva, but became a convert to Vaishṇavism and changed his name to Rāmakṛishṇa. His works are the *Pāṇḍuraṅga Māhātmyamu* (one of the five great *kāvyas* in Telugu; q.v.) and the *Udbhaṭārādhya Charita*, a Śivaite work, which is a biography of Udbhaṭa, a Śaiva preceptor. The last work has been dedicated to an officer of Kṛishṇadeva Rāya. He was the author of yet another poem, *Ghaṭikāchala Māhātmyamu*, in which the greatness of Narasiṁha Kshētra near Sholingar in North Arcot district is described. The poet is also remembered as a court jester, who played many practical jokes on high-placed men, especially his Vaishṇava Guru Tātāchāri, the king himself not excepted. In this capacity his name is familiar to all the people of South India. Some of his jokes are available in other Indian languages, like Kannada.

TENNĒṬI HĒMALATĀ. See *Lathā.*

TENNĒṬI SŪRI (1911-59). Pen names "Vishanāgu & Śira Pāṇi". Writer, who was connected with "Āndhra Patrikā" and "Bhāratī". He wrote several short stories of which "Vipalava Rēkhalu" and "Subbalakshmi" are the best. He also wrote songs and stories for children. His magnum opus *Chenghiz Khān*, a novel, which deads with Mangolian history (pub. 1956) is outstanding.

TĒVAPPERUMAḶḶAYYA, TANJANGARĀM. See *Tanjangarām Tēvapperumaḷḷayya.*

TIKKAṆA SŌMAYĀJI (1210-90). Greatest Telugu poet, who was a Brahmin and was in the court of Manumasiddhi (1200-58), the ruler of Nellore and subordinate of Kākatīya Gaṇapati. The poet's grandfather, Bhāskara, was a minister and poet; Tikkaṇa's father, Kommanna, was the head of the army of the local chief in Guntur. His second cousin, Khaḍga Tikkaṇa "Tikkaṇa of the Sword" many a time saved his master on the battlefield. Tikkaṇa, on account of his family influence, was a minister first and a poet second. He himself was a successful courtier and diplomat. Once, when his patron was driven out of his country, he secured Gaṇapati's aid for Manumasiddhi in regaining the latter's throne.

Tikkaṇa's first literary work was an all-verse *Uttara Rāmāyaṇa* or *Nirvachanōttara Rāmāyaṇa*, which, as the name indicates, does not contain any prose. The work, dedicated to his patron, Manumasiddhi, is a free tr. of Vālmīki's *Rāmāyaṇa Uttarakāṇḍa*, and contains the birth stories of Rāvaṇa and others, the exile of Sītā, the birth of Kuśa and Lava and the killing of the demons by Vishṇu. Tikkaṇa omitted the portion, which describes the death of Rāma. Jayanti Rāmabhaṭṭa later wrote it in a single canto.

Tikkaṇa's greatest contribution to Telugu literature, however, is his tr. of the last 15 *Parvas* (out of 18 *Parvas*) of the *Mahābhārata*, beginning with the *Virāṭa Parva*. Of the three great Telugu poets, who have presented the epic of the *Mahābhārata*, he is the second. Before he started translation, however, he preformed a sacrifice and became a Somayāji. He also decided to dedicate his greatest work, the *Bhārata*, to Hariharanātha, a combined form of Śiva (Hara) and Vishṇu (Hari) in order to impress on the minds of the people, contending Śaivites and Vaishnavites that there was no difference between Śiva and Vishṇu; his work thus presents a syncretisn of the Vaishṇava and Śaiva streams of thought. Tikkaṇa commenced his tr. with the 4th *Parva*, for he did not wish to start where Nannaya's (q.v.) work had been so unhappily interrupted, after he had completed the first two *Parvas* and a portion of the third *Parva* (it was Errapragda (q.v.), who later on completed the unfinished portion of this *Parva*).

Many interesting stories are told about Tikkaṇa's prodigious learning, and to account for his unfailing inspiration. It is said that he used to dictate his verse in open court, without making reference to the original. In his prologue, the poet shows considerable originality, and gave currency to certain conventions which have generally been adopted by his successors. He condemned incompetent poets and lavished praise on true ones; he introduced a dream in which his grandfather delivered to him a message from Hari-hara-nātha asking him that he should dedicate the *Bhārata* to Him; lastly he put in a hymn of praise with every word ending in the possessive case (*śashthy-*

antamulu). The first and the last features of the prologue are found in Nannechoda's *Kumārasambhava* also.

Although the *Bhārata* is essentially a translation of the original epic in Sanskrit, it has all the qualities of an independent poetic composition. The qualities of style which earned for Tikkaṇa, the title "Kavi Brahma" are two-fold. The first is his compact diction. The language used is a happy mixture of Sanskrit and Telugu, but unlike Nannaya, he would use more Telugu than Sanskrit. The second quality is realism. He has marvellous capacity for vivid portraiture and characterization; at his touch the past sprang into life. His presentation of the story is so vivid that we seem to be in the presence of great heroes and statesmen actually witnessing the thrilling incidents. The poet reached the zenith of his art in *Virāṭa* and the *Udyoga Parvas*. See *Mahābhārata* (Telugu Version).

It is said that Tikkaṇa was author of the *Vijaya Sena*, and the *Kavi Vākbandhana* (a treatise on prosody), but both the works are not extant.

TILAK, BĀLAGAṄGĀDHARA. See *Bālagaṅgādhara Tilak, D.*

TIMMA KAVI, KŪCHIMAÑCHI (1700-56). Poet, who had the patronage of the Zamindars of the Piṭhāpuram estate in East Godavari. His chief works are: *Rukmiṇi Kalyāṇamu* (a romantic poem composed at the age of 25), *Rājaśekhara Vilāsamu* (also known as *Bhaḷḷāṇa Charitramu*), *Śivalīlā Vilāsamu*, *Sarpapura Māhātmyamu*, *Siṁhāchala Māhātmyamu*, *Achcha Telugu Rāmāyaṇamu*, *Nīlasundarī Pariṇayamu*, *Sarvalakshaṇa Sāra Saṅgrahamu* and *Rasikajana Manōbhirāmamu*. The *Rāmāyaṇamu* and the *Nīlasundarī Pariṇayamu* (composed in 3 cantos and dealing with the legend of Kṛishṇa's union with Nīla) have been composed in pure Telugu, avoiding Sanskritisms as far as possible. *Rājaśēkhara Vilāsamu* relates the story of a prince, whose devotion to Śiva and love of truth were remarkable. *Sarvalakshaṇa Sāra Saṅgrahamu* is a versified grammar in which the poet has accepted as correct the usages of great poets, though they may be grammatically incorrect. The *Rasikajana Manōbhirāmamu* (1750) describes in six cantos the love-story of a prince and a *Gandharva* damsel. It is a *Prabandha* and is the poet's best creation. The poet's patron was so much influenced by the works of Timma Kavi that he conferred the title: "Kavi Sārvabhauma" on the poet. *Sarpapura Māhātmyamu* treats of the legends of a local Vaishṇava cult near Pithāpuram. This poem was dedicated to the family deity of the Rājā of the Pīthapuram. *Śivalīlā Vilāsamu*, the last of his works, reveals his ardent devotion to Śiva but it was never in conflict with his devotion to Vishṇu. His work *Kukkuṭeśvara-śatakamu* is also popular.

TIMMAKKA, TĀLLAPĀKA. See *Tāllapāka Timmakkā*.

TIMMANA, NANDI. See *Nandi Timmana*.

TIMMANA, PUSHPAGIRI. See *Pushpagiri Timmana*.

TIMMĀVAJJHALA KŌDANḌA RĀMAYYA. See *Kōdanḍa Rāmayya, Timmāvajjhala*.

TIPPANNA. See *Rāvipāṭi Tripurāntaka*.

TIPPAYYA, RĀYAKAVI. Poet, who was in the court of Devarāya II of Vijayanagar and had assumed the title of "Rāyakavi". His original name was Ayyalarāzu Tripurāntaka, but he was more popularly known as Tippayya. His kinsmen of later times (16th cent.) referred to him as Tippayya. He composed a Vaishṇava *Śataka*: *Onṭimiṭṭa*

Raghuvīra Śatakam, full of devotion to Rāma. It relates to Rāma that became manifest on Onṭimiṭṭa in the district of Kadapa.

TIRUMALA, ĀCHĀRYA. Modern poet, who is known for his mini-poems.

TIRUMALA RĀMACHANDRA (1913-). Modern writer, who wrote in Telugu a treatise on the evolution of the Telugu script, *Mana Lipi Puṭṭu Pūrvōttavrālu*, by name. His 'Nuḍi-nānuḍi' are a series of essays on the etymologies of words and phrases, written in a popular style. His *Sāhitī Sugatuni Svagatam* is biographical. He wrote in Sanskrit also. A nationalist, journalist and scholar in many languages, he is a prolific writer.

TIRUMĀLĀCHĀRYA, TĀLLAPĀKA PEDDA. See *Tāllapāka Pedda Tirumālāchārya*.

TIRUNĀRĀYAṆA SVĀMY, NAMBŪRU (fl. end of 19th cent.). Writer, who is counted among early Teḷugu novelists.

TIRUPATI VĒNKAṬA KAVULU. See *Divākarla Tirupati Śāstrī*, *Cheḷḷapiḷḷa Venkaṭa Śāstrī*.

TIRUVEṄGALA KAVI, PACHCHAKAPPURAPU. See *Pachchakappurapu Tiruveṅgala*.

TIRUVEṄGALĀCHĀRYULU, VĒDĀLA (1900-68). Writer, whose *Chaturmata-tatvamu* (The Philosophy of Śaṅkara, Rāmānuja, Madhva and Vallabhāchārya) won the State award in 1954. He tr. into Telugu *Dhvanyālōkam* (1949) and also illustrated the verses by drawing copiously from the works of several Telugu poets. The translation is almost a transcreation.

TŌLĒṬI VENKAṬA SUBBA RĀO. See *Venkaṭa Subba Rāo, Tōlēti*.

TOṆḌAMĀN, RĀYA RAGHUNĀTHA. See *Rāya Raghunātha Toṇḍamān*.

TONḌAMĀN VAṀŚĀVAḶI. See *Venkanārya*.

TRIPURANĒNI GOPĪCHAND. See *Gopichand, Tripuranēni*.

TRIPURANĒNI RĀMASWAMY CHOUDHARI. See *Rāmasvāmi Choudhari, Tripuraneni*.

TRIPURA SUNDARI, G. Writer, who authored six one-act plays, which received the State Award in 1955.

TRIPURĀNTAKA, AYYALARĀJU. See *Tippayya, Rāya Kavi*.

TRIPURĀNTAKA, RĀVIPĀṬI. See *Rāvipāṭi Tripurāntaka*.

TRIPURĀRIBHAṬLA VĪRA RĀGHAVA SVĀMI. See *Vira Rāghava Svāmi, Tripurāribhaṭla*.

TRIVIKRAMA VILĀSAM. See *Rāja Gopāla Rāo, Ṭēkumaḷḷa*.

TUKKŌJĪ (TULAKĀJĪ). A Maharashtra ruler of Tanjore, who ruled from 1728 to 1736. He was a poet and a patron of letters. He was the author in Telugu of a dance-drama known as *Śivakāma Sundarī Pariṇayam*.

TUMMALA SĪTĀRĀMAMŪRTI CHAUDHARĪ. See *Sītārāmamūrtī Chaudharī, Tummala*.

TUMMALA VENKAṬA RĀMAYYA. See *Venkaṭa Rāmayya, Tummala*.

TŪMU NARASIṀHA DĀSU (fl. 17th cent.?). Poet, whose devotional folk-songs are popular in the Telugu country and are sung by wandering mendicants and minstrels.

TŪMU RĀMADĀSA KAVI (1856-1904). Poet of Warangal, who was disciple of a Vaishṇava Acharya from whom he learnt Telugu and Sanskrit. He composed in songs the story of *Rukmiṇi Kalyāṇam, Gōpikā Vilāsam* and *Mitravindōdvāham* (1899) in *Prabandha* style and the dramas of Kālidāsa. His important work is *Āndhra Pada-nidhānamu* (1904) a lexicon, which he compiled during the last eight years of his life. It contains the current words of Telangana relating to local crafts.

TUPĀKULA ANANTA BHŪPĀLUḌU. Poet of Madhurā and a ruler of the fort of Jingi (Chenji) in South Arcot district (about 1730). He was a well-known scholar, patron of literature and eminent writer. He was the author in prose of *Vishṇu Purāṇam, Bhagavadgītā* and *Sundarakāṇḍa* of the *Rāmāyaṇa*, the first two being printed. His style is melodious and dignified.

TURAGĀ RĀMAKAVI (fl. 18th cent. A.D.). Poet, who was a contemporary of Aḍidama Sūrakavi. He dedicated his poem the *Nāgara Khaṇḍamu*, to a feudatory of Mohammad Qutb Shah. In the composition of this work, he was assisted by another poet, named Ayyanki Bālasarasvatī.

There is a web of stories around the personality of Rāmakavi. He is counted as one of the 'cursing poets'.

TURLAPATI KUṬUMBA RĀO. See *Kuṭumba Rāo, Turlapati.*

TUTTLE, EDWIN HOTCHKISS (b. 1879). American Indologist, whose chief works are: *Dravidian Developments* (Linguistic Society of America, Philadelphia, 1930), "Dravidian Researches" (*American Journal of Philology*, April 1929) and *Finnic and Dravidian* (New Haven, 1911).

TYĀGARĀJA (fl. middle of the 18th cent.). Hymnologist and musician of Tanjore. It is said that he had learnt to sing Kshētrayya's songs, and Purandaradāsa's songs in Kannada, before he composed his own. Tradition says that he visited Bhadrāchalam and came to know of the story of Gōpanna (known as Rāmadāsa in the country) and was acquainted with the songs composed by him—songs full of devotion to Rāma, and Gōpanna's *Śatakam*, known as *Dāśarathī Śatakam* also. In *bhakti* and in the excellence of their music, Tyāgarāja's songs are the best. Tyāgarāja is worshipped as a saint and his songs are sung all over southern India. The Tamils are proud of him, because he was born and brought up on the banks of the Kāveri, and the Telugus are proud of him on account of the Telugu language in which they were composed. Besides his songs, he composed *Prahlāda Bhaktivijayam* and *Naukā Charitra* (q.v.).

TYLER, STEPHEN A. Author of "Dravidian and Uralian: The Lexical Evidence" (*Language*, 1968).

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UDBHAṬĀRĀDHYA CHARITRAMU. See *Tenāli Rāmakṛishṇa.*

UMĀKĀNTAM, AKKIRĀJU (1889-1942). Great Telugu, Sanskrit and English scholar, who wrote a scholarly introduction to Śrīnātha's *Palnāti Vīracharitram* and several essays on literary topics and poetics. In his introduction to *Palnāti Vīracharitram*, he said that there had been no good poetry in Telugu literature and he could not appreciate either Nannaya's or Tikkaṇa's works or even Śrīnātha's other works. He further said that *Palnatī Vīracharitra* was the first poem with an original theme on a level with the great *Mahābhārata*. In his book *Nēṭi Kālapu Kavitvamu* (Present Day Poetry, 1928), he made a scathing attack on Romantic poetry. He condemned the vague sweetness of lyrical poetry as obscurity. His Ṭippu Sultān (1913) is a novel well received.

UMĀ MAHEŚVARA RĀO, ŚISHṬLĀ (1909-1953). Poet, who was familiar with modern trends in English poetry. He was also acquainted with music, including folk melody. He composed and sang many *Burrakathās* or modern ballads. He wanted to free Telugu poetry from its traditional shackles of prosody. Calling his poetry "Prāhlāda Kavitvam" (after the Puranic hero, who freed himself from demoniac brutality), he tried to usher in a revolt in thought as well as language. His best works are *Navami Chiluka* (1938) and *Vishṇudhanuvu* (1938).

UMAR ĀLĪSHĀ (1885-1945). Muslim poet, who was well acquainted with Sufism. His tr. of the *Omar Khayyam* into Telugu verse is one of the best Telugu versions of the poem. He was also the author of several dramas of which *Karṇaparvam* is the best.

UNDELA MALAKONDA REDDI. See *Malakonda Reddi, Undela*.

UNNAVA LAKSHMĪBAYAMMA. See *Lakshmībayamma, Unnava*.

UNNAVA LAKSHMI NĀRĀYAṆA. See *Lakshmi Nārāyaṇa, Unnava*.

UNNAVA VIJAYALAKSHMI. See *Vijayalakshmi, Unnava*.

UPĒNDRA ŚARMĀ, MANDALAPARTI (b. 1912). A playright, whose *Kaimōdpu* (1958) illustrates the literary life of Tikkana (q.v.) and his contemporary poets. His other play *Tikkana* (1948) was received well.

USHĀ. Modern writer, who has contributed literary articles to the leading Telugu journals.

USHĀ PARIṆAYAM. See *Paśupulēṭi Raṅgājamma*.

UTPALA SATYA NĀRĀYAṆĀCHĀRYA. See *Satya Nārāyaṇāchārya, Utpala*.

UTTARA HARIVAṀŚAMU. See *Nāchana Sōmana*.

ŪṬUKŪRI LAKSHMĪKĀNTAMMA. See *Lakshmikāntamma, Ūṭukūri*.

UTUKURU RAṄGA RĀO. See *Raṅga Rāo, Utukuru*.

V

VADDADI APPĀ RĀO. Modern scholar, who is known for his research articles.

VAḌḌĀDI SUBBĀRĀYUDU KAVI. See *Subbarāyuḍu Kavi, Vaḍḍadi.*

VAḌḌERA CHAṆḌIDĀSU. See *Chaṇḍidāsu, Vaḍḍera.*

VADILI MANDEŚWARA RĀO. See *Mandeśwara Rāo, Vadili.*

VAḌLĀMUḌI GOPĀLA KṚISHṆAYYA. See *Gopāla Kṛishṇayya, Vaḍlāmuḍi.*

VĀGARI. See *Bangārayya, Nandūri.*

VAIJAYANTĪ VILĀSAMU. See *Sāraṅgu Tammaya.*

VAIKUNṬHA RĀO, K. (fl. *c.* 1950). Writer, who translated Rabindra Nath Tagore's novel "Home and Abroad" and a Bengali drama *Gṛihapraveśam* into Telugu.

VAIYAPURI PILLAI, S. (1891-1956). Author of *Research in Dravidian Languages* (Madras, 1946).

VAJJHALA CHINA SĪTĀRĀMASVĀMI ŚĀSTRĪ. See *China Sītārāmasvāmi Śāstri.*

VAJJHALA VĒNKAṬĒŚVARULU. See *Vēnkaṭēśvarulu, Vajjhala.*

VAKATI PĀṆḌURAṄGA RĀO. See *Pāṇḍuraṅga Rāo, Vakati.*

VAKKALANKA LAKSHMĪPATI RĀO. See *Lakshmīpati Rāo, Vakkalanka.*

VAKKALANKA VĪRABHADRANNA (fl. 18th cent. A.D.). Poet, author of the *Vāsavadattā Pariṇayamu* and *Gauri Kalyāṇamu.* These are stories adapted from Sanskrit writers. He is greatly admired by his contemporaries.

VALLABHĀCHĀRYA (1473-1531). Poet; author of a translation of the *Līlāvatīgaṇitamu*, in verse form, dedicated to an officer of Achyuta Rāya.

VALLABHARĀYALU, VINUKOṆḌA. See *Vinukoṇḍa Vallabharāyalu.*

VALLAMPATI VENKAṬA SUBBAYYA. See *Venkaṭa Subbayya, Vallampati.*

VALLŪRI BĀPIRĀJU. Writer, who is known for his social drama *Sāgarika* (1897).

VALLŪRI SŪRYA NĀRĀYAṆA RĀO. See *Sūrya Nārāyaṇa Rāo, Vallūri.*

VĀLMĪKI RĀMĀYAṆAMU. See *Subbā Rāo, Vāvilikolanu*.

VAṀŚI. Modern writer, who has a number of popular novels to his credit.

VANGALA SĪNAYYA. Poet, who was the minister of Vijayaraṅga Chokkanātha (1706-32). He was the author of *Rāmānuja Charitra*.

VANGOLU VĒNKAṬA RAṄGAYYA. See *Vēnkaṭa Raṅgayya, Vangolu*.

VAṄGŪRI SUBBĀ RĀO. See *Subbā Rāo, Vaṅgūri*.

VARĀHA PURĀṆAMU. See *Nandi Mallaya, Ghanṭa Singaya*.

VARALAKSHMAMMA, KANUPARTI (1896-1970?). Writer and poetess, who has written short stories, her prominent stories being "Ottu" (A Solemn Promise) and "*Kanyāśramam*" (Asylum for Girls; on the abolition of the dowry system). She focuses attention on the social justice meted out to women. She is widely known for her *Śārada Lēkhalu* (1934). She established Strī Hitaishiṇī Manḍali in 1931 and ran it for two decades for the betterment of women. She was an active participant in the National movement.

VARANASI. Modern poet, who has produced literature for children, e.g. *Uggupalu* (The Baby Drink).

VARA PRASĀDA RĀO, KANDUKŪRI DĒVĪ. Scholar, who has authored in five volumes (1940-45) an Encyclopaedia devoted to the Oriental culture of India.

VARMĀ, SATYANĀRĀYAṆA. See *Satyanārāyaṇa Varmā, K.*

VARMĀ, VIKRAMAḌEVA. See *Vikramaḍeva Varmā*.

VASANTA KUMĀRĪ DEVĪ (fl. 20th cent.). Poetess, whose *Samāgamamu* relates the story of Gautama Buddha and Yaśodharā. She exhibits her poetic talent and scholarship in the poem.

VASANTARĀO VENKAṬA RĀO. See *Venkaṭa Rāo, Vasantarāo*.

VASANTA VILĀSAMU. See *Nāchana Sōmana*.

VĀSIREḌḌI BHĀSKARA RĀO (1914-51). Dramatist, who together with Suṅkara Satyanārāyaṇa (q.v.) may be deemed as the progenitor of radical drama in Telugu. There was hardly any theatrical company in Andhra Pradesh, which did not stage his play *Mābhūmi* (1947), dealing mainly with the historical struggle of the peasants of Telangana. In 1948, the play was banned for political reasons. Another play, which received great acclaim is *Apaninda* (1946). His other plays are *Mundaḍugu* (1945) and *Pōtugaḍḍa* (1953) which are equally famous.

VĀSIREḌḌI SĪTĀ DEVI. See *Sītā Dēvī, Vāsireḍḍi*.

VĀSISHṬHA RĀMĀYAṆAMU. See *Maḍiki Siṅgana*.

VASUCHARITRA. Poem by Bhaṭṭumūrti Rāmarāja Bhūshaṇa (fl. 16th cent.; q.v.), consisting of six cantos.

The theme of the poem is the marriage of Princess Girikā, the daughter of the river Śuktimati and mountain Kolāhala, with King Vasu. The poem describes how the lovers met accidentally and were finally married. The episode, taken from the *Mahābhārata*, is a minor one, but the poet handled the theme with infinite skill making an ingenious use of *Ślesha*. The work became the measure of learning and the text of poetic excellence. This gave rise to a crop of imitations. The work was composed in the reign of Tirumala I, the brother of Rāma Rāya, and was dedicated to him. Counted among the five great *kāvyas* in Telugu, it was tr. into Sanskrit and Tamil.

The musical cadence of the poet's verse and the high imagination characteristic of his often over-elaborated descriptions have been highly esteemed by critics. The poem is much praised and studied by scholars as affording a sound training in scholarship. One cannot claim to be a Telugu scholar unless one studied this great classic. But as this cannot be understood without a commentary, Somanāthakavi (fl. 1650; q.v.) wrote a masterly commentary on it.

VĀSUDĒVA ŚĀSTRĪ, VĀVILĀLA (1851-1897). Poet and writer, who was the first to translate an English drama: *Julius Caesar* under the title *Sījaru Charitram* into Telugu verse in 1876; he also Telugised the English proper names and introduced Hindu customs and manners to make the play popular in the Telugu country. He was the author of an original drama *Nandaka Rājyam* (on the highhandedness of the officers in the army against soldiers; 1880), which is regarded as the second original Telugu drama, but as it was in verse, it could not be easily staged. He tr. (1881) a Sanskrit drama, *Uttara Rāmacharitra* as also *Mṛichchhakaṭikam* (1891) into Telugu and composed a Telugu poem *Mātrusvarūpa Smṛiti* (1979, an adaptation of Cowper's poem on his mother's picture). His *Rukmiṇi Smaraṇam* is an elegy on the death of his wife, while *Pitrārādhanamu* (1977) is an elegy in memory of his father. His essay on "Āndhra Bhāshā" was published in 1861. His other works are: *Brāhmaṇiyamu* (1875), *Mātrārādhanā*, *Mumukshu Tārakamu* (1879), etc.

VASUNDHARĀ, R. Modern writer, who has a number of popular novels to her credit. She has also written short stories.

VATSAVĀYI VĒNKAṬA NĪLĀDRI RĀJU (1881-1939). Poet, who was known as "Kavirāju". He tr. many Sanskrit dramas and attempted to convey, through his free translations, the real significance of the original as explained in the commentaries.

VAṬṬIKŌṬA ĀLVĀR SVĀMI. See *Ālvār Svāmi, Vaṭṭikōṭa.*

VĀVILĀLA VĀSUDĒVA ŚĀSTRĪ. See *Vāsudēva Śāstrī, Vāvilāla.*

VĀVILĀLA VĒNKAṬA ŚIVĀVĀDHANI. See *Vēnkaṭa Śivāvādhani, Vāvilāla.*

VĀVILIKOLANU SUBBĀ RĀO. See *Subbā Rāo, Vāvilikolanu.*

VĀVILḶA NIGHAṆṬUVU. Telugu lexicon (incomplete; vols. I-III; 1938-55) by Śrīpāda Subrahmaṇya Śāstrī and Bulusu Vēṅkateśvarlu. These two scholars improved upon *Sūryarāyāndhra Nighaṇṭuvu.*

VĒDĀLA TIRUVEṄGALĀCHĀRYULU. See *Tiruveṅgalāchāryulu Vēdāla.*

VĒDAM PAṬṬĀBHIRĀMA ŚĀSTRĪ. See *Paṭṭābhirāma Śāstrī, Vedam.*

VEDAM VENKAṬA KṚISHṆA ŚARMĀ. See *Venkaṭa Kṛishṇa Śarmā, Vēdam.*

VĒDAM VĒNKAṬARĀYA ŚĀSTRĪ. See *Vēnkaṭarāya Śāstrī, Vēdam.*

VEDI VELUGULU (*Heat and Light*). Anthology of poetry (1980), wherein the dominant note is one of satire on contemporary society. It introduces many new young poets including G. Kumārasvāmi Naidu.

VĒDULA RĀMAKṚISHṆA ŚĀSTRĪ. See *Ōlēṭi Venkaṭarāma Śāstrī.*

VĒDULA SATYA NĀRĀYAṆA ŚĀSTRĪ.

See *Satya Nārāyaṇa Śāstri, Vēdula.*

VEDURUMUDI ŚESHAGIRI RĀO. See *Śeshagiri Rāo, Vedurumudi.*

VEJANDLA SĀMBAŚIVA RĀO. See *Sāmbaśiva Rāo, Vejandla.*

VELAGAPUḌI KṚISHṆAYYA (fl. 1704-31). Prolific writer, whose only two compositions are extant. The first is *Bhānumad Vijayam*, a *Prabandha* in 5 cantos, dealing with the story of a Brahmin youth. Bhānumant, who married Padmāvatī, a princess of Ujjayini. It contains sweet and pleasant thoughts expressed in melodious verses with appropriate figures of speech; the 5th canto contains a good exposition of the *Yōga Śāstra* of Patañjali. It is intended to propagate the Śaiva creed. The second work *Gauḷika-śāstram* is a scientific treatise on the lizard. He is also known to be the author of *Vēdānta Sāra Saṅgrahamu.*

VELAGAPŪḌI VEṄGAYĀMĀTYA (fl. 16th cent.). Poet, who translated *Śrīkṛishṇa Karṇāmṛita* into Telugu.

VELAGA VENKAṬAPPAYYA. See *Venkaṭappayya, Velaga.*

VĒLĀLA SUBBĀ RĀO. Writer, who is known for his novel *Rānī Saṁyuktā* (1908).

VELAMURI VENKAṬA SUBRAHMANYA KAVI. See *Venkaṭa Subrahmanya Kavi Velamuri.*

VELCHERU NĀRĀYAṆA RĀO. See *Nārāyaṇa Rāo, Velcheru.*

VELDANḌA PRABHĀKARAMĀTYA. See *Prabhākaramātya, Veldanḍa.*

VELDURTI MĀNIKYA RĀO. See *Mānikya Rāo, Veldurti.*

VELIGANDALA NĀRAYYA. See *Pōtana.*

VELUGŌṬI GOPĀLA KṚISHṆA YĀCHĒNDRA (fl. 19th cent.). Maharaja of Venkaṭagiri, who was a great scholar of Sanskrit and Telugu and patron of scholars and poets. In Telugu, he was the author of several books on Visishṭādvaita philosophy.

VĒLŪRI CHANDRAŚĒKHARAM. See *Chandraśēkharam Vēlūri.*

VĒLŪRI SAHAJĀNANDA (1920-75). Pen name "Hasaja". Writer, who has authored several short stories, the chief one being "Jīvikā" (Livelihood). His other stories are *Mitruni Mriti* (1945), *Parādhīna* (1947) and *Sahagamanam* (1948). He also wrote some playlets for AIR.

VĒLŪRI ŚIVARĀMA ŚĀSTRĪ. See *Śivarāma Śāstrī, Vēlūri.*

VELURU SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa, Veluru.*

VĒMANA. Philosophical moralist and the greatest *Śataka* writer. His birthplace is uncertain, though claims have been made for Konḍavīdu, in the Ceded Districts and Kāṭārupalli in Cuddpah district where his *Samādhi* exists. His time is also uncertain. Some scholars are inclined to assert that he lived in the 15th century, but from his language, other scholars are of the opinion that he probably belonged from the 16th century to the 18th century. Tradition goes that he was a profligate youth but later on turned a Sannyāsi. Attired with less than a loin cloth and in appearances quite like a mad man, he wandered all about the place. Most inspired eloquent poet in Telugu, he was a people's poet. He has decidedly left an indelible mark on Telugu language and literature.

His *Vemana Śatakamu*, instead of one hundred, contains several hundred stanzas. An idea is embodied only in one stanza.

The first two lines contain the picture, the next two state the moral. Sometimes the order is reversed. It is said that he never wrote himself a single stanza; he only uttered and his disciples noted them down. These are moral, religious, social, satirical and philosophical aphorisms in simple Telugu. The *Śataka* is of a very high literary order and has been text-book of morals for Telugu boys; it has been tr. into Tamil and many European languages.

Vemana is the greatest moral teacher of Andhras. There is hardly any Telugu person, who has not heard of Vēmana's name or listened to atleast a few verses of his. Charles Philip Brown published a collection of *Vēmana Padyamulu* (1829) with an English translation by himself. In 1892 about 100 select verses of Vemana were edited in Tamil characters with Tamil paraphrase by one Sītārāma Prasād. The Telugu text in Tamil letters edited on the basis of Brown's edition, with Tamil prose translation by Puduvai Nārāyaṇadāsar, was published in 1903.

VĒMANA PADYAMULU. See *Vemana*.

VĒMANA ŚATAKAMU. See *Vemana*.

VEMARĀJU BHĀNUMŪRTI. See *Bhānumūrti, Vemarāju*.

VĒMĀREḌḌI, PEDA KŌMAṬI (fl. 1402-20). Writer, who was head of a feudal principality in Andhra Pradesh and distinguished himself as a commentator of such Sanskrit works as *Śṛiṅgāradīpikā* and *Amaruśataka*. He also wrote a work on rhetorics called *Sāhitya Chintāmaṇi*. Besides, he was the author of a number of other works like *Sangīta Chintāmaṇi*, *Viranārāyaṇa Charitra*, *Śṛiṅgāra-bhūshaṇam*, *Raghunāthābhyudayam*, *Vēmabhūpāla Charita*, *Śabdaratnākara*, etc.

VEMPARĀLA SŪRYA NĀRĀYAṆA ŚĀSTRY. See *Sūrya Nārāyaṇa Śāstry, Vemparāla*.

VEMPATI LAKSHMĪNĀRĀYAṆA ŚĀSTRĪ. See *Lakshminārāyaṇa Śāstrī, Vempati*.

VEMUGANTI NARASIṀHĀCHĀRYULU. See *Narasiṁhāchāryulu Vemuganti*.

VĒMULAVĀḌA BHĪMA KAVI. See *Bhīma Kavi*.

VEMURI ŚRĪNIVĀSA RĀO. See *Śrīnivāsa Rāo, Vemuri*.

VĒMŪRI VIŚVANĀTHA ŚARMĀ. See *Viśvanātha Śarmā, Vēmūri*.

VENDIGANTAM GURUNĀTHAM (fl. 19th cent.?). Poet, who composed a *Śataka*, addressing Sarasvatī, the goddess of learning.

VEṄGAYĀMĀTYA, VELAGAPŪḌI. See *Velagapūḍi Veṅgayāmātya*.

VENKAIAH, ANDAGULA (fl. 17th cent.). Poet, whose historical poem, *Narapathi-vijayamu* has another name as *Rāmarājiyamu*. The Vijayanagar kings, whose annals the work deals with, used to be called *Narapathis* and hence the title *Narapathi-vijayamu*. The glory of the Āraviḍu dynasty is described in the work, which has always served well as a document of history. Written in a simple and easily comprehensible style, the work does not possess much of poetical characteristics.

VENKAMĀMBA, TARIGONḌA. See *Tarigonḍa Venkamāmba*.

VENKANARYA. Poet, who was son of Nudurupāṭi Uddanda Kavi Sītārāmarya, Guru of Rāya Raghunātha Tondaman (r. 1769-89). He flourished under the patronage of Rāya Raghunātha, king of Pudokkōṭṭa and composed the *Āndhra Bhāshārṇavam*, a lexicon in verse. It is written on the pattern of the Sanskrit lexicon *Amarakośa* and treats of the various Telugu dialects. His *Raghunāthīyam* is on poetics, while his *Toṇḍamān Vaṁśāvali* is a historical narrative describing the valour of the Tondaman rulers of Pudukkōṭṭa. His *Bṛihannāyika Daṇḍakam* relates the heroic exploits of Raghunātha and his consort; the *Mallupurāṇam*, another work, deals with the story of Dēvamalla. Of all his works, only the first, the lexicon, has been printed.

VENKAṬACHALA KAVI, KODURI. Poet and author of *Śīvarahasya Khaṇḍam*, which was dedicated to Muluvagalu Bhupati, a local chief of the Bellary region (1650-1700). It exhibits great poetical talent on the part of the author and his love of ornate language with poetic flashes at several places. He bore the title of "*Bālasarasvatī*".

VĒNKAṬACHALA MĀHĀTMYAMU. See *Tāḷḷapāka Annamāchārya*.

VĒNKAṬĀCHALAPATI KAVI, KUṆḌURTI (fl. 1704-32). Poet of the court of Vijayaraṅga Chokkanātha (r. 1706-32), king of Madhurā. He was a prolific writer, an adept in extemporaneous narration of stories and an author of many *Yakshagānas* and prose works, but none of them is extant. He was also the author of two poems, both *Prabandhas*: *Mitravindā Pariṇayamu* (composed in 6 cantos, relating to the marriage of Kṛishṇa with Mitravindā) and *Kārtika Māhātmyamu*. The first work exhibits a high class poetic and creative art, having melodious verses with pleasing thoughts, while the second work glorifies the month of Kārtika. He also wrote *Uttara Gōpura Kathā* on the story of Rāma, the *Bhārata* and the *Bhāgavata* in *Vachana* style. His plays are referred to by many authors during subsequent periods with reverence and approval. He was also well-known author of many interesting stray verses called the *Chāṭu* verses.

VENKAṬACHALAM, GUḌIPĀṬI "CHALAM" (1894-1979). Short story writer, who chose his themes from ordinary incidents of life—either of the rich or the middle class, or the poor and the oppressed. He studied the works of the master story writers of the West, like Maupassant, Alexander Kuprin and Lawrence. He also translated into Telugu some of the stories of Maupassant. His original stories, e.g., "Naiḍu Girl" are perfect in technique. His other representative short stories are: "Hampi Kanyālu" (Hampi Girl) and "O Puvvu Pūchindi" (A Flower has Bloomed). He also wrote plays: *Śaśāṅka* (1927), *Purūrava* (1947), *Bhānumati*, *Pankajam*, etc. in which he tried to propagate his unconventional and anarchic ideas on love and marriage. His prose tr. of Rabindra Nath Tagore's *Gītāñjali* is widely read in Telugu. He also wrote novels, e.g., *Maidanam* (The Plain, 1928), *Aruṇa* (1935), and a treatise *From Chalam* (Vijayawada, 1973).

Sympathizing with women, he condemned male chauvinism in thought and action. He cut across all barriers of religion, region, morality and superstition in love and sex and advocated complete freedom in these matters, with no inhibitions whatsoever. He created a storm in contemporary society and became a controversial figure. He treated, however, instinctive sex not as carnal but as spiritual. This view explains why he turned ascetic and became a recluse in his later life.

He also made a significant contribution to children's literature by pointing out the defects in the traditional system of education, which curbed the creative faculties and instinctive impulses of children. As a reformer and free thinker, he argued that curbing the child's instinct is as criminal as committing a murder. His works include *Biḍḍala Śikshaṇa* (Training of the Children) and *Musings* (3 vols. 1937, 42 & 45). As a poet, he was a lyricist of some standing. In his later life he joined Ramaṇāśramam at Tiruvaṇṇāmalai.

VENKAṬACHALAM, RAVI. See *Ravi Venkaṭachalam.*

VENKAṬĀCHĀRYA KAVI, MĀḌABHŪSHI. See *Māḍabhūshi Venkaṭāchārya Kavi.*

VENKAṬADĀSU, RAKMACHARLA. See *Rakmacharla Venkaṭadāsu.*

VENKAṬADĀSU, TĀṬAṄKAM. See *Tāṭaṅkam Venkaṭadāsu.*

VĒNKAṬA HANUMANTA RĀO, PILLALAMARRI (1918-71). Scholar, who collaborated with his father-in-law Kuruganṭi Sītārāmayya (q.v.) in preparing a revised edition of *Navyāndhra Sāhitya Vidhulu* in the light of his knowledge of Western literary criticism. His other works are: *Sāhitya Samālōchanamu*, *Sāhitya Samikshā*, *Sāhitya Sampadā* and *Pañchavaṭi Paryālōkanam*. Among his poems, *Rāgarēkhalu* expresses fine sentiments.

VENKAṬA KAVI, CHĒMAKŪRA. See *Chēmakūra Venkaṭakavi.*

VĒNKAṬA KAVI, GAṆAPAVARAPU (fl. *c.* 1674). Poet, who had the patronage of Muddalagiri, ruler of Tanjore about 1674. He composed the *Prabandha Rāja Venkaṭeśvara Vijaya Vilāsam* in one *āśvāsa*, which displays his profound scholarship and his extraordinary command of Sanskrit and Telugu. He also composed the *Āndhra Nighaṇṭu*, *Āndhra Kaumudi* (a treatise on grammar), *Āndhra Pratāparudriyam*, *Āndhra Rasa Mañjari*, *Parama Bhāgavata Charitra*, *Venkaṭeśa Āndhramu* (a lexicon), *Āndhra Dvirūpa Kośam*, etc., but out of these only some are extant. His *Vidyāvati Daṇḍakam* deals with the amours of a damsel and Muddalagiri, his patron. He composed *Yamaka Śataka*, a centum of verses, full of alliteration. He also wrote *Sarvalakshaṇa Śiromaṇi*, an encyclopaedia of all *lakshaṇas*, which contains 10 chapters, each of which is a *lakshaṇa grantha* in itself. This work is considered to be crowning work of its kind in Telugu. He was also the author of works like the *Bālarāmāyaṇa*, *Chitrakāvya*, *Purāṇasāra* and *Kṛishṇamalla Kathā*.

His works display his prodigious learning in Sanskrit and Telugu but lack poetic imagination.

VENKAṬAKAVI, GOPĪNĀTHA. See *Gopīnātha Venkaṭakavi.*

VĒNKAṬA KAVI, KONḌAVĪṬI (1918-). Modern poet, whose works are permeated with the spirit of rationalism. Essentially a poet, he wrote *Karshaka* (1932), *Nehrū Charitra* (1956), *Hitabōdha* (1942) and several others. He is a nationalist as well as a dialogue writer for many puranic films.

VENKAṬAKAVI, MATSA. See *Matsa Venkaṭakavi.*

VĒNKAṬA KAVI, NUDURUPĀṬI. See *Āndhra Bhāshārṇavamu.*

VĒNKAṬA KAVI, VANKĀYALAPĀṬI (fl. 1800). Poet, whose *Madana Gopāla Śatakamu* contains erotic sentiment.

VENKAṬA KṚISHṆAMŪRTI, MALLĀDI. Writer, who is known for his novel *Mrs. Parānkuśam* (1981).

VĒNKAṬA KṚISHṆAPPA NĀYAKUDU, SAMUKHAM (fl. 1704-31). Poet of Madurai, who lived in the court of Vijayaraṅga Chokkanātha of Madura (r. 1706-32). His poem, *Ahalyā Sankrandanamu* (on the seduction of Ahalyā by Indra) composed in varying metres, is full of erotic sentiment. His *Jaimini Bhāratamu* is for the most part a prose version of Pillamarri Pina Vīrabhadra's poem, and his *Śārṅgadhara Charitra* is based on Chēmakūra Venkaṭakavi's poem. The adoption of the popular dialects in the prose version of previous poems was a notable feature at Madhura.

VENKAṬA KṚISHṆA RĀO, AṄGARA (1920-). Writer, who has authored several short stories, his chief story being "Togaru Cheṭṭu" (Flame of Forest Fire). The story is a marvellous depiction of sublimated desire.

VENKAṬA KṚISHṆA RĀO, BHĀVARĀJU. See *Kṛishṇa Rāo, B.V.*

VENKAṬA KṚISHṆA RĀO, DĒVARĀJU (fl. 20th cent.). Writer, who was the author of some detective novels like *Vāḍē Viḍu*, *Nēnē*, etc., but he won a name by his *Śrī Kṛishṇa Rāyabāram* (Kṛishṇa's Message).

VENKAṬA KṚISHṆA ŚARMĀ, VĒDAM (1899-1978). Modern writer, who is known for his work: *Śataka Vāṅmaya Sarvasvamu*. He made Telugu translations of Sanskrit dramas of Bhāsa, Bhavabhūti and Diṅnāgāchārya.

VENKAṬA LAKSHMAṆA RĀO, KOMARRĀJU (1877-1923). Historian and man of letters, who pioneered the idea of an Encyclopaedia in Telugu. He had 17 contributors to help him in the project, but before his death, he could complete the first two volumes of *Āndhra Vijñāna Sarvasvamu* (Telugu Encyclopaedia), covering the first letter of the Telugu alphabet. These volumes were later reprinted by the Andhra Patrika Press (See *Nāgeśvara Rāo Pantulu*). He was author of several historical novels like *Śivājī Charitra* (1903) and historical essays like *Hindū Mahāyugam*, *Mahammadīya Mahā Yugam*, *Haindava Chakravartulu*. He established Vijñāna Chandrikā Grantha Mandali (1906) which published many literary and scientific works and encouraged many a young writer. This organization was renamed as "Lakshmaṇarāya Pariśōdhaka Manḍali", a research organization. He published several Telugu inscriptions and authored a History of Telugu Language (1922) and a Grammar of Yerukala Language (1923) which are being published now. He was also a devoted social reformer.

VENKAṬA LAKSHMĪ NARASIṀHARĀO, ŚRĪ NAḌIMPALLI (1889-1978). Writer, in whose works, is found autobiographical writing with a novel touch.

VĒNKATĀNANDA RĀGHAVA RĀO, GOBBŪRI (1892-1958). Writer, who authored *Biographies of Great Scientists*. His notable works are *Āndhra Gadya Vāṅmaya Charitra* (1922), *Jyōtir Vēdamu*, *Nakshatramulu* (1954) etc. He authored 'Hindu Penal Code' in 1919 and between 1919 and 1949, more than ninety articles in Telugu on Astronomy.

VĒNKAṬA NARASIṀHA RĀO, CHITRAVARAPU. Writer, who translated into Telugu and pub. in 1919 Lord Chesterfield's letters to his son.

VĒNKAṬA NARASAYYA, ĒṬUKŪRI (1911-49). Poet, who is regarded as a "Kavibrahma" and as a "Cent percent Andhra" on account of his good poetic compositions in which he has expressed his love for Āndhra, rural life and of heroes of the past in the Telugu country. His famous poems are: *Kshētra Lakshmī* (1943), *Vīrabhāratamu* (1947), *Alugu Rāju* (in two parts, 1947), *Maguva Mānchāla*, *Nāyakurālu*, *Raitu* (1942), etc.

VĒNKAṬA NARASAYYA, JĀSTI (1910-67). Poet, who, along with Dhūḷipāḷa Vēnkaṭa Subrahmanyam (1913-) composed poems and wrote dramas that exhibit enthusiasm for nationalistic movement and egalitarian ideals. His works are: *Āchārya Rangā* (1947), *Prajārājyam* (1947) and *Jayabhēri* (1950), etc.

VĒNKAṬA NĀRĀYAṆA RĀO, K. ALIAS KAVITVAVĒDI. Scholar, who is known for his work, *Āndhra Vāṅmaya Charitra* (1928); here the literature has been discussed with the political and socio-economic background. He has dealt with the Telugu literature from the beginning of the establishment of the Vijayanagara Empire till about the end of the 15th century. The critical estimate is fairly sound.

VEṄKAṬANĀTHA, BAICHARĀJU (fl. 1500-1570). Poet; author of a translation of *Pañchatantram* into a prabandha, instead of stories in the original.

VENKAṬA PĀRVATĪŚVARA KAVULU. Joint name of two brothers: Balantrapu Venkaṭa Rāo (1881-1972) and Oleṭi Pārvatiśam (1882-1955). These two published their joint works in Telugu. Their chief poetical works are: *Kāvya Kusumāvali* (1924), *Ēkānta Sevā* (1922) and *Vṛindāvan Kāvya* (1935), while *Tārāśaśāṅkamu* is their drama. They also tr. Bankim's Bengali novels as also pub. several English works into Telugu. They pub. their illustrated *Bhāratam*, *Bhāgavatam* and *Rāmāyaṇam* in a simple style to attract children, the best work being the *Rāmāyaṇa*. They also pub. an adaptation of *Vichitra Rāghavam* (1933). They wrote a series of books in verse entitled *Bāla Gītāvalī* (Verses for Children, 1939 and 1940). They wrote detective novels: *Māyāvi*, *Māyāvini*, and *Manoramā*. They also wrote several novels, e.g., *Vasumati Vasantam* (1911), *Mātru Mandiramu* (1918; on Harijans), *Syāmala*, etc.

They are regarded as pioneer writers of modern Telugu literature. See *Āndhra Prachāriṇi Granthamālā*. They are famous for their translations from Bengali and prose poems as well as dramas.

VĒNKAṬAPATĪ, PAIḌIMARRI. See *Paiḍimarri Vēnkaṭapati*.

VĒNKAṬAPATI, ŚESHAM. See *Śesham Venkaṭapati*.

VENKAṬAPATI, ŚESHAMU. See *Śeshamu Venkaṭapati*.

VENKAṬAPATI SOMAYĀJI, KĀMARSU. Poet of the court of Vijaya Rāghava Nāyaka of Tanjore (1633-73), whose *Vijaya Rāghava Chandrikāvilāsam* is a love story connected with Vijaya Rāghava. The drama contains descriptions of Tanjore and its attractive buildings, a sketch of Vijaya Rāghava, his personal handsomeness, his learning and patronage. A beautiful and accomplished young woman sends a love letter in verse to Vijaya Rāghava and wins his favour.

VĒNKAṬAPPAIAH, KONḌĀ (1866-1949). Patriot who pub. his autobiography in 1949. It takes him only up to 1932. It was first pub. in two parts and later in 1966, as a single volume. He was honoured by the Andhra people with the title of "Deśabhakta" (Devotee of the Country) for services rendered to the nation. This politician and social reformer gave up legal practice in 1915 and devoted himself completely to the service of the country. He authored *Svīyacharitram* an autobiography, as mentioned above.

VENKAṬAPPAYYA, VELAGA. Writer, who has produced scientific literature for children, e.g., *Telephone*. He has also pub. *Rayalasima Palukubadulu* (1979).

VENKAṬA RĀMACHANDRA MŪRTY PALANKI (1910-). Writer, who is noted for his short stories. In 1964, he brought out some eighteen of his stories in a book form.

VĒNKAṬA RĀMAKṚISHṆA KAVULU. See *Ōlēṭi Vēnkaṭarāma Śāstri*.

VĒNKAṬA RĀMAMŪRTI, GIḌUGU. See *Rāmamūrti, Giḍugu Vēnkaṭa*.

VENKAṬA RĀMA RĀO, DIGUMARTI. Modern writer, who has pub. two volumes of short stories, in which he presents contemporary social life and its problems, with a critical yet sympathetic eye. His best story is "Memu Mugguram" (We Three).

VĒNKAṬARĀMA ŚĀSTRĪ, KALLŪRI (1857-1928). Scholar and author of *Guptārtha Prakāśikā*, a valuable commentary on Chinnaya Sūri's *Bālavyākaraṇamu*. His tr. of Kālidāsa's *Mēghadūta* is regarded as one of the best.

VĒNKAṬARĀMA ŚĀSTRI, MERATUR (1807-60). Poet, who was well-versed in music. He composed 12 *Yakshagāna* dramas with popular themes like *Prahlāda Chariṭra*, *Ushā Pariṇayam*, *Rukmiṇi Kalyāṇam*, *Sītā Kalyāṇam*, etc. They were meant for singing, dancing and acting in all of which the musical aspect is richer than the poetical element.

VENKATA RAMASWAMIE, CAVELLY. Author of *Biographical Sketches of Deccan Poets* (Calcutta, 1829). According to the author "the Andhra or Telugu language is a dialect of the Sanskrit, and is very ancient, for a grammar of it was written by Bṛihaspati".

VENKAṬA RAMAṆA, MUḶḶAPUḌI (1931-). Writer, who has produced literature for children, e.g., *Gujjana Gūḷḷu* (Baby's Toy Kitchen), *Buḍugu*, *Janata Expresss* and *Aparājita* (The Unconquered). His humorous writings are broadcast by All India Radio. He was given the Andhra Pradesh Sahitya Akademi Award for 1975. He is also a script writer for cinemas.

VĒNKAṬARAMAṆA ŚĀSTRĪ, DUVVŪRI (1898-1976). Renowned scholar and Telugu grammarian of Āndhra University, in whose writing autoboigraphical element is flavoured with a novel touch. His principal works are *Ramaṇīyamu* (1964), a commentary on Chinnaya Sūri's *Bālavyākaraṇamu* (q.v.) and *Gautama Nyāya-darśanamu* (1935).

VĒNKAṬA RAMAṆAYYA, BULUSU (1907-). Writer, who has pub. several essays like *Pogaḍa Danḍa* (Yakula-flower Garland), *Kaḷinga Deśa* and essays on literary topics. He tr. into Telugu Siṅga Bhūpāla's *Rasārṇava Sudhākaramu*, a standard work on poetics. His *Āndhra Kavi Saptaśati* (1956) gives a brief account of 700 Telugu poets, arranged in the alphabetical order. At the end of the book, the names of their books are also arranged in similar order. He also pub. two travelogues: *Mā Dakshiṇadeśa Yātrā* (travel to the south as far as Rамēshwaram) and *Mā Uttaradeśa Yātrā* (1958) on his travel to the north as far as Delhi.

VĒNKAṬA RAMAṆAYYA, ĪYYAṄKI (1890-1979). Scholar, who founded and edited *Granthālaya Sarvasamu*, a magazine devoted to the activities of the various libraries in the villages and towns of Andhra Pradesh. It is now edited by Pāturi Nāgabhūshaṇa Rāo. He wrote *Āndhra Dēśa Granthālaya Charitamu* in 1915.

VĒNKAṬA RĀMAṆAYYA, NELATŪRI

(1891?-1977). Writer, whose *Paśchāttapam*, a novel, relates to the story of Kṛishṇadēva Rāya and his repentance for the cruel punishment accorded to Timmarasu without sufficient justification. He specialized in the history of Vijayanagar Empire and is regarded as an authority on this subject. He wrote a book on South School of Telugu Literature (*Dākshiṇātyāndhra Sāhityamu*, 1953) as also a historical work: *Āndhrula Charitra* (1951).

VĒNKAṬA RĀMĀNUJĀCHĀRYA, PARAVASTU (1822-1900). Early essayist, who called his writings *Saṅgrahamulu* (Condensations; 1872).

VENKAṬA RĀMAYYA, TUMMALA (1914-). Modern progressive writer, who has tr. a novel of Gorky as *Mātru-hṛidayamu* (1934). He was Secretary of the Andhra Progressive Writers' Association for a long time.

VENKAṬA RĀMAYYA, YENAMANḌRA (fl. 19th cent.). Writer, who published his *Purāṇa Nāma Chandrikā* in 1879. The topics are arranged according to the alphabetical order and they relate to sages and great men of the Epic and Puranic ages.

VENKAṬA RAṄGĀCHĀRYULU, PARAVASTU (1842-1900). Eminent scholar, who worked on a "Telugu Encyclopaedia" all alone for about 40 years and finished topics under words commencing with "a" and "aa". He also pub. a tr. of Kālidāsa's *Abhijñāna Śākuntalam* in 1872.

VENKAṬA RAṄGA RĀO, AVANTSA (fl. 20th cent.). Poet, who is known for his *Nelavaṅka Indrachampū* (Crescent-rainbow).

VENKAṬARAṄGA ŚĀSTRĪ, ŚATAGHANṬAM (fl. early 20th cent.). Writer, who rendered into simple Telugu prose the *Bhāgavatam* from the original Sanskrit.

VENKAṬA RAṄGAYYA, MĀMIḌIPŪḌI (1889-1981). Modern scholar, who is known for his books on political science like *Śrēyō rājyam*, *Pāriśrāmika Viplavam*, *Mānavula Hakkulu*, *Artha Śāstramu*, *Bhārata Svātantryōdyama Charitra* in two volumes, etc. He was a Professor of History and Political Science in Bombay and Andhra universities and a reciepient of Padmabhūshaṇ award.

VENKAṬA RAṄGAYYA, VANGOLU. Modern scholar, who is noted for his research articles.

VENKAṬA RĀO, BĀLĀNTRAPU. See *Venkaṭa-Pārvatīśvara, Bālāntrapu.*

VENKAṬA RĀO, KAVIKONḌALA (1892-1969). Poet, who is known for his folk and lyrical poetry. Born in Rājamahendravarmu, he was a teacher and then a pleader. His poems are generally based on the lives of labourers and agriculturists and they have a tinge of the Godavari rural dialect in them. His chief works are: *Vividha Kusumāvalī* (collection of poems), *Jānapadamulu*, *Mātṛideśa Saṅkīrtanam*, *Prakṛiti Chandanam*, *Nelabāluḍu*, *Kālarutam*, *Kumāra Kaṇṭham*, *Konēru*, *Vipra Sandeśam* (poems), *Bhāratīya Sandeśamu*, *Anāthābhyudayamu* (dramas), *Vijaya Sadanamu*, *Inupakoṭā* (novels) and numerous short stories.

VENKAṬA RĀO, M. Poet, whose *Siṁhabali* (1960) is on the exploits of Tanaji.

VENKAṬA RĀO, NIḌADAVŌLU (1904-82). Scholar, who is a prolific writer. He was Head of the Department of Telugu in Madras University. He wrote introductions or editorial prefaces to several classical works printed recently. His chief scholarly works are: *Telugu Kavula Charitra* (Lives of Telugu Poets; 1953, 6 vols., covering the period 800-1500), *Deśīyāndhra Vāṅmayamu* (The Southern School of Telugu Literature;

1954; both Madras University publications, which won him State prizes), and *Udāharaṇa Vāṅmayamu* (1950) with particular reference to *Tripurāntakōdaharaṇamu*. Among his poetic compositions, *Minchupalli Telugu Paluku* (1947) is the best. He wrote a biography of Chinnaya Sūri, as also a short book on the usage of Telugu expression. His other important works are *Āndhra Vachana Vāṅmayamu* (1952. Telugu Prose Literature) and *Śataka Vāṅmayamu* (Śataka literature). He wrote learned preface and appendices to *Śabdaratnākaram* (q.v.), *Dāśarathi Śatakam* and works of Śaiva poets.

VENKAṬA RĀO, R. Poet, whose poems are included in the *Kaviśena's Anthology* (1979), ed. by G. Śeshendra Śarmā (q.v.).

VENKAṬA RĀO, VASANTARĀO (1909-). Writer, who has written a number of popular science books. He attempts to make his writings attractive by writing them as *geyas*. He has also composed stray poems. He also authored science books for children. His book *Ādhunika Vijñānamu* is on science in general.

VENKAṬA RATNAM, AMBAṬIPŪḌI (1908-83). Poet, who was a good Telugu and Hindi scholar. His chief poems are: *Maināḍēvi, Vatsaluḍu, Chandra Śāla, Praṇaya Vāhini*, etc. He has also written good short plays.

VENKAṬARATNAM, TELIKACHERLA (1896-1970). Editor of the journal "Pratibhā"; who served as Secretary of Sahiti Samiti Parishad for the popularization of modern literature.

VENKAṬARATNAM PANTULU, KOKKONḌA (1842-1915). Poet, dramatist and scholar, who was a purist in all respects. He was immediate successor to Chinnaya Sūri in the Presidency College, Madras. Even in his ordinary conversation with domestic servants and common beggars, he used the classical language. He was a great Sanskrit scholar too.

His chief works are: *Nītichandrikā, Vigrahamu* (of *Pañchatantra*; 1872; left incomplete by Chinnaya Sūri); a poem (1876) expressing joy at the assumption of the title of Empress of India by Queen Victoria, *Bilveśvarīyam* (the story of the Śaiva shrine of Bilvaranya), a poem (1893) on the modified form of Sāṅkhya philosophy, *Kumāra Nṛisiṁham* or *Kōrukaṇḍa Māhātmyamu, Śaṅkara Vijayadhvajamu* (an account of the career of Śaṅkarāchārya) and *Maṅgaḷagiri Māhātmyamu* (1908). In the field of drama, he came at a time when the modern Telugu theatre was still in an infant stage. He tr. the Sanskrit *Prasanna Rāghava* by Jayadēva into Telugu as *Āndhra Prasanna Rāghavamu* (1899). His other two dramas adapted from Sanskrit are: *Narakāsura Vijaya Vyāyogamu* (on the fall of Narakāsura; 1872) and *Dhanañjaya Vyāyogamu* (on the victory of Arjuna; 1894). His tr. of Sanskrit *Kādambarī* as *Mahāśvēta* (1867) holds a prominent place among early Telugu novels. On the lines of the Sanskrit *Gītagōvinda*, he composed *Gītamahānaṭanamu* in Sanskrit.

He was a successful journalist as well. He was awarded the title of "Mahāmahōpādhyāya" by the British Government, which aroused the jealousy of contemporary scholars and poets. Earlier, he conducted a monthly periodical—"Andhra Bhāshā Sañjīvanī" in 1871. He also wrote an account of the visit to India of the Prince of Wales (later Edward VII) in 1871.

VENKAṬARATNAMMA, VINJAMŪRI (1889-1950). Writer, who came to prominence as a contributing journalist. She edited her journal, "Anasūyā" from 1914 to 1920; this was revived for about 2 years

(1949-50) by her daughters Anasūyā and Sītā.

VENKAṬARĀYA. See *Kumāra Dhūrjaṭi.*

VENKAṬA(RĀYA) ŚAṄKHĀYANA ŚARMĀ, ĀCHANṬA (1864-1933). Writer, whose *Rahasya Darpaṇam* is an interesting work on the secrets of science, particularly in Botany and Horticulture. He also tr. into Telugu Kālidāsa's *Vikramōrvaśīyam* and Bhavabhūti's *Uttara Rāma Charita*. Some scholars give him the honour of writing the first short story in Telugu. He was one of those who established Āndhra Nāṭaka Kaḷāparishattu in 1929.

VENKAṬARYA, MĀMIḌI. See *Māmiḍi Vēnkaṭarya.*

VENKAṬARĀYA ŚARMĀ, KŌNA (1897-). Writer, who has written biographical sketches of Āndhra ministers and commanders in his *Āndhra Sachivōttamulu* (1950) and *Daṇḍanāthulu* (1949). He is the moving spirit of the "Andhra Sārasvata Mahā Parishad".

VENKAṬARĀYA ŚĀSTRĪ, VEDAM (1853-1929). Great scholar of Telugu and Sanskrit, who was Sanskrit Pandit in the Madras Christian College. He ed. several works including Śrīnātha's *Śṛiṅgāra Naishadham*, Kṛishṇadēvarāya's *Āmuktamālayada* and Chēmakūri Vēnkaṭa Kavi's *Vijayavilāsamu* as well as *Śārṅgadhara Charitra*, with exhaustive and illuminating commentaries. He also wrote a short book on the usage of Telugu expression. Among his original works, the dramas are important, viz. *Pratāparudrīyamu* (1897; q.v.), which is still popular among the Telugus. His other dramas are: *Ushā* (1901), based on the Puranic story and *Bobbili Yuddhamu* (1916), based on the historic battle fought at Bobbili in 1757 between Bussy and Raṅga Rāo, in which the ladies of Ranga Rāo's household killed themselves to avoid dishonour. He also tr. several works from Sanskrit, viz., *Nāgānandamu* (1891), *Abhijñāna Śākuntalamu* (1896), *Priyadarśikā* (1909), *Māḷavikāgnimitramu* (1919), *Ratnāvali* (1921), etc. His biography has been written in 1950 by his grandson, bearing the same name. He also compiled, along with others, a Telugu, Tamil and Kannada Dictionary.

He founded a theatrical company, which staged plays in all parts of Andhra Pradesh and especially Nellore. He was President of this theatrical company from 1900 to 1925, when it was merged with Andhra Sabhā.

VĒNKAṬA ŚAILA NĀYAKA DVIŚATĪ. See *Pārvatiśvara Śāstrī, Maṇḍapāka.*

VENKAṬA ŚĀSTRĪ, CHEḶḶAPIḶḶA. See *Divākarla Tirupati Śāstrī.*

VĒNKAṬA ŚĀSTRĪ, KĒTAVARAPU (1879-1934). Writer, whose chief novels are: *Lakshmī Prasādam*, *Rāja Sundari* (social), *Tārābāi* and *Raichūr Yuddham* (1915, historical). He also composed some poems and was known as "Bālakavi".

VENKAṬA SATYANĀRĀYAṆA RĀO, RĀVŪRU (1913-83). Writer, who is known for his short stories. His novel *Haṁsala Dīvi* (Isle of Swans; 1983) recaptures with admirable fidelity the idyllic life of the simple cowherds in the Dīvi delta area at the mouth of the river Kṛishṇa.

VENKAṬA ŚESHA ŚĀSTRĪ, GAḌIYĀRAM (1901-81). Poet, whose epic poem *Śiva Bhāratam* (1943) in 8 cantos deals with the heroic exploits of Śivājī; it won the author a State Government award. The poem is replete with descriptive passages and dramatic sequences. Śāstrī's other works are: *Murāri*, *Pushpabāṇa Vilāsam*, *Mallikā Mārutam*, *Vālmīki*, and *Śrī Kṛishṇadeva Rāya Charitram*. In his early career, he along with Durabhāka Rājaśēkhara Kavi, composed *Viramati Charitram* (poem), *Sitāpaharaṇam* and *Kichaka Vadha* (dramas).

VENKAṬA ŚIVA RĀO, DHARAṆIPRAGAḌA (19th-20th cent.). Writer, whose historical novel, *Bhuvana Mōhini* (1901) deals with the story of Nūrjahān; the plot is well-developed and the characters are portrayed in glowing colours. His other works are: *Kānchanamāla* (1908), *Sāṅgadhara* (a drama), etc.

VĒNKAṬA ŚIVA RĀO, DIGAVALLI (1898-). Modern scholar, whose *Africa Jātiya Udayamamu* traces the history of Africa from the commencement of the colonization by the white races up to the modern times, including the activities of Mahatma Gandhi in South Africa. *Pūrva Raṅgamalu* deals with the incidents in freedom struggle prior to 1857.

He wrote a valuable history of the British period in India. He also pub. a dictionary of English-Telugu Technical and Scientific Terms.

VĒNKAṬA ŚIVĀVADHANI, VĀVILĀLA (fl. early 20th cent.). Writer, who pub. a detailed biography: *Vidyāraṇya Svāmī*.

VENKAṬA ŚIVUḌU, RĀYASAM (1870-1953). Writer, who promoted the cause of education for women by starting a monthly journal "Zanānā Patrikā" in 1895 and kept it up till 1907. His articles pub. in the leading Telugu journals, including his own were his main writings in Telugu prose. He wrote a novel: *Bālāmba Rāni*, based on a legend from mediaeval history. In 1900, he pub. a book on the lives of some great women, and later, of Socrates. He also authored *Lives of Great Men and Women*. Towards the end of his life, he wrote a short autobiography: *Ātmacharitamu* (1933)

VĒNKAṬASUBBA KAVI, DĒVAKI (fl. 18th cent.). Author of the *Rāmāyaṇamu*.

VĒNKAṬA SUBBAMMA, GANṬI (b. 1890). Poetess and scholar, who has composed many short poems of which *Girijā Kalyāṇam* is the best.

VENKAṬASUBBAMMA, RĀVŪRI (1896-1966?). Poetess, who was a scholar of Telugu and Sanskrit. She authored a poem, *Karpūramañjari* (1935), an adaptation of the Prakrit work by Rājaśekhara. Her other works are *Harsha-charitramu*, *Mṛichchhakaṭikamu*, etc.

VENKAṬA SUBBA RĀO, ALAPARTI. Modern poet, who has produced literature for children, e.g., *Pillana Grovi* (Flute).

VENKAṬA SUBBA RĀO, GUNḌIMEḌA (fl. early 20th cent.). Writer, who is known for his drama *Khiljīrājya Patanam* (The Fall of the Khilji Empire).

(VENKAṬA) SUBBA RĀO, KOḌALI (1904-32). Poet, who was known for his poem *Hampī Kshētram* (1930) on the historic city of Hampi, which he wrote jointly with Kāmarājugaḍḍa Śivayōgānandarāvu. The work was published posthumously in 1933.

VĒNKAṬA SUBBĀ RĀO, NANḌŪRI (1895-1958). Poet, who was a great transgressor of the age-old canons of grammar and poetics. In his songs, *Yenki Pāṭalu* (1925; collection of 35 songs), he used the spoken dialect of the peasant class, to which his hero, Nāyuḍu Bāva, and heroine Yenki, belonged. Their love, though human, had a touch of the Divine. The poems in this collection paint the patterns of rural life in the metrical styles of folk poetry. Subbā Rāo appeared on the Telugu literary scene, when a fierce debate was going on about the utility and advisability of the usage of colloquial language in literature. He favoured the use of colloquial language and he was highly successful in this. Some of his later poems were also written in the same style. His songs were later set to music and sung in radio programmes of light music.

VENKAṬA SUBBĀ RĀO, REṆṬĀLA (1860-1918). Writer, who is known for his novel *Kēsarī Vilāsamu* (1895) and for some of his translations from English. He established Janaranjanī Grantha Māḷa, a publishing concern. He was a staunch nationalist, who started separate Andhra movement also.

VENKAṬA SUBBA RĀO, ŚIVARĀJU "BUCHCHI BĀBU" (1916-67). Writer, who besides his great novel *Chivariki Migilēdi* (What Remains in the End; q.v.; 1952; revealing the social life of the present generation as also the spiritual urge of the hero), wrote drama: *Uttama Illālu* (The Virtuous Housewife), plays and playlets, sketches for the Radio, as also several short stories: "Araku Lōyalō Kūlina Śikharam" (The Peak that Collapsed in Araku Valley), "Nannu Gurinchi Kathā Vrāyavu?" (Won't You Write a Story About Me?), "Chaitanya Sravanti" (Stream of Consciousness), "Mēḍa Meṭlu" (The Stair-case), "Aḍavini Kāchina Vennala" (Wasted Moonlight in the Forest), "Nirantara Trayam", "Ādyantālu", "Dēśam-Nākichchina Sandēśam" (The Message which the Country Has Given Me), etc.; in the last short story, the message is of the union of the *Jīvātmā* (soul) and *Paramātmā* (God). His playlet, *Omar Khayyam* is very interesting in the development of the plot. He also wrote a psychological drama: *Ātma Vañchana* (Self-deception; 1951; q.v.). He was given the Andhra Pradesh Sahitya Akademi Award for 1973.

VENKAṬA SUBBA RĀO, TŌLĒṬI (1875-1940). Writer, who in 1894 wrote the biography of Virēśalingam (1910), *Nāchikētōpākhyānamu* (1895), *Sudaraśana Vijayamu* (1924), etc.

VĒNKAṬA SUBBAYYA, GORREPĀṬI (1898-1982). Writer, whose *Sarōjinī Dēvi* (1949) (biography) received the State Award in 1950. He also portrayed the lives of several leaders in many fields of human endeavour, including of Āchārya Raṅgā (1948), Unnava Lakshmī Nārāyaṇa (1978), etc. His biography of Śaratchandra Chatterjee (*Śarat Darśanam*; 1956) is considered his best work. He also authored a critical work *Chalam* (1958). He was a staunch nationalist who earned a name as a prolific biographist.

VENKAṬA SUBBAYYA, VALLAMPATI. Author of *Anuśīlana* (1985), which is a collection of 11 essays on literary topics.

VENKATA SUBRAHMANYA KAVI, VELAMURI (fl. 20th cent.). Poet, who is noted for his poem *Pratikaramu*, based on a Puranic theme. It is presented on new lines with modern proverbial expressions.

VĒNKATA SUBRAHMANYAM, DHŪḶIPĀḶA. See *Vēnkaṭa Narasayya Jāsti.*

VENKAṬA SŪRYA PRAKĀŚA RĀO, DUGGIRALA (fl. early 20th cent.). Early Telugu essayist, who published his essays on social and religious subjects. His last essay is: "Is There Salvation for India?". He also published songs and stories for children.

VENKATASWAMI, M.N. Author of *Heerammu and Venkataswami, or Folk Tales from India* (Madras, 1923).

VENKATEŚVARA RĀO, KĀṬŪRI. See *Kāṭūri, Venkateśvara Rāo.*

VENKATĒŚVARA RĀO, NĀRLA. See *Nārla, Venkatēśvara Rāo.*

VENKATEŚWARA REDDY, A. Author of *Manasu Marmam* (1985), a work on psychoanalysis.

VĒNKAṬEŚVARULU, VAJJHALA (1908-). Poet, who was a scholar of Oriya as well. Besides several short poems, his two lengthy poems are: *Naukābhaṅgam* (1933) and *Amar Vīnā* (1958), the former was tr. into Oriya by the author himself, while the latter received the State award in 1958.

VENKAṬI RAMI REḌḌI, DODLA. Modern writer, whose *Kalāvati*, a novel is an adaptation of Chandu Menon's *Indulekhā* in Malayalam.

VENKĀYALAPĀṬI VEṄKAṬA KAVĪ. See *Vēnkaṭa Kavi, Venkāyalapāṭi.*

VENKAYYA, ANDUGULA. See *Andugula Venkayya.*

VENKAYYA, MARAVA. See *Marava Venkayya.*

VENNELAKANṬI JANNAMANTRI. See *Krishṇa Śatakamu.*

VENNELAKANṬI SŪRANA (fl. early 16th cent.). Poet, who tr. *Vishṇu Purāṇa* from Sanskrit into Telugu. He dedicated his translation (only the first half) to a Vaishnavite named Ravvūri Rāghava Reddi of Gudlur. In the selection of his material from the *Vishṇu Purāṇa*, he is partial towards the more literary part and omits the ones which are pronouncedly ritualistic and philosophical. There is much correspondence between the episodes dealt with by him here and those in the *Bhāgavatam*. Composed in a simple and pleasing style, Sūrana's work narrates a few well-known episodes from the life of Śrī Krishṇa.

VENNETI RĀMACHANDRA RĀO. See *Rāmachandra Rāo, Venneti.*

VENUGOPĀLA NAIDU, N.M. Writer, whose *Ramyaharmyamu* on human physiology received the State Award in 1950.

VEṆU GOPĀLA RĀO, KOMMŪRI (1938-). Writer, whose short stories have been collected under the titles *Kommūri Kathālu*, *Pilla Donga* and *Illu Konnāḍu.* His chief stories are: "Illukonnāḍu" (He Did Purchase a House), "Nijālu-Kalalu" (Facts and Dreams) and "Pāpā" (Child). He reveals an innate gift for writing stories. He has also written novels.

VEṆUGOPĀLA RĀO, P. Linguist, who in 1983 has pub. a comparative study of *Mahābhārata* and *Śrīmad Bhāgavatam* in Sanskrit and Telugu. He highlights the significant improvements effected by the Telugu authors. He has also marshalled enough evidence to prove that the two Sanskrit works were not by the same author.

VEPA KṚISHṆAMŪRTI (fl. *c.* 1910). Writer, who is known for his social novel, *Subhadrā.*

VETURI ĀNANDAMŪRTY. See *Ānandamūrty, Veṭuri.*

VĒṬŪRI PRABHĀKARA ŚĀSTRĪ. See *Prabhākara Śāstrī, Vēṭūri.*

VĒYI PAḌAGALU (A Thousand Hoods). Novel (1933) by Viśvanātha Satya Nārāyaṇa (q.v.), which is very voluminous and seems to defend every Hindu institution. It decries the attempts of social reformers to reform Hindu customs and rites. The novel describes the lives of three generations of people, during a time-span of 30 years in a symbolic village. The thousand hoods of Subramaṇyeśvara, the Hindu serpent-god, represent multifaceted Indian virtue. The novel has been translated into Hindi by P.V. Narasimha Rāo under the caption *Sahasra-phaṇ*.

VIDIYALA CHANDRAŚEKHARA RĀO. See *Chandraśekhara Rāo, Vidiyala*.

VIDVĀN VIŚVAM. See *Viśvam, Vidvān*.

VIDYĀVATĪ DAṆḌAKAM. See *Vēnkaṭa Kavi, Gaṇapavarapu*.

VIHĀRI-ŚĀLIVĀHANA. Modern two writers, who are working as a team. In their novel, *Vāhini* (The Stream), the heroine reinterprets the old prejudices. The writers throw light on a thousand obscure things and a multitude of indefinite feelings.

VIJAYĀ, BHANDARU. Poetess, who is known for her *Dipika* (1984), a collection of poems.

VIJAYALAKSHMĪ, P. Poetess, whose *Kūrpu Nī Nerpu* (1979) is a collection of her poems.

VIJAYALAKSHMĪ, UNNAVA. Modern writer, who is known for her novels.

VIJAYA RĀGHAVA KALYĀṆAMU. See *Kōnēṭi Dīkshita Chandra*.

VIJAYARĀGHAVA NĀYAKA (1620-95). Poet and king of Tanjore (r. 1633-73). Like his father, King Raghunātha Nāyaka (q.v.), he was a great scholar and poet, but his fame rests more on the poets patronized by him. He himself composed a biography of his father, entitled *Raghunāthābhyudayam*, two *dvipada kāvyas*, viz., *Mohini Vilāsam* and *Pādukā-sahasram*, several songs—translations of originals in Sanskrit—and 23 song-dramas of the *Yakshagāna* type. His *Raghunāthābhyudayam, a Yakshagāna*, with erotic sentiment predominating, relates to an incident in the life of his father, Raghunātha Nāyaka; it describes how a beautiful and accomplished damsel, Chitralekhā, fell in love with Raghunātha Nāyaka, sent a parrot with a love letter, and gained his love. It mentions the achievements of the poetesses in his court, *viz.*, Rāmabhadramba and Sukavani. In another *Yakshagāna*, *Pūtanā-haraṇam*, the story of child Krishṇa taking out the life of Pūtanā is described. In the Introduction, an account of the 12 *Aḷvars* is presented, which shows that the author had profound devotion to Vishṇu. Yet another important *Yakshagāna* is *Vipranārāyaṇa Charitra*. Among his short poems. the best known are *Gopikā-Bhramaragītamulu*, *Gopāladaṇḍakam*, *Viraśṛiṅgāra Sāṅgatyamu* and *Sampangimannāru Sāṅgatyamu*; in the last two poems the Kannada metre *Sāṅgatya* was employed in Telugu.

VIJAYA RAGHUNĀTHA. See *Rāya Raghunātha Toṇḍamān*.

VIJAYARAṄGA CHOKKANĀTHA (fl. 1706-32). King of Tanjore, who was son of King Viśvanātha Nāyaka. He patronized poets and encouraged Telugu literature besides being a scholar-poet himself. He wrote *Māgha-māhātmyamu* and *Śriraṅga-māhātmyamu* in spoken Telugu on the greatness of the Māgha month and Śrīraṅgam, respectively.

VIJAYAVILĀSAM. Poem by Chēmakūri Venkaṭakavi (fl. 1600-31; q.v.), composed probably about 1630.

It describes the adventures of Arjuna during his pilgrimage to the sacred tīrthas and his marriages with Ulūpi, a Nāga princess, Chitrāṅgadā, the daughter of a Paṇḍyan king, and Subhadrā, the sister of Śrī Kṛishṇa. The poem has been described as a "heap of precious gems", and is regarded by some scholars as worthy of a place among the *Pañchamahākāvyas* of Telugu literature.

VIJÑĀNA SARVASVAMU. Telugu Encyclopaedia (14 vols., 1950-80), covering all the subjects (history, literature, culture, medicine, engineering and technology, etc.), each volume being devoted to one particular subject. Work on this project under the auspices of "Telugu Bhāshā Samiti" was started from the year of Indian Independence in 1947. The language used is refined Telugu prose.

VIJÑĀNEŚVARĪYAM. See *Kētana, Mūlaghaṭīka*.

VIKRAMADEVA VARMĀ (1869-1952). Maharaja of Jeypore, who was an Oriya by birth but was a great scholar of Telugu, Sanskrit and Oriya. He was a poet in all these three languages. Among his Telugu dramas, *Śrīnivāsa Kalyāṇa Nāṭakam* is the best. Founder-patron of "Jaganmitra Nāṭaka Sālā", a theatre at Vishakhāpatnam, he was a patron of education, poets and scholars. He contributed huge sums to the Andhra University and was the recipient of several titles from the public organizations and from the Andhra University, *viz*., "Sāhitya Samrāṭ", "Kalāprapūrṇa" and "Doctor of Letters". He appointed in 1942 Pandit Penumachcha Satyanārāyaṇa Rāju, one of the brilliant poets, as his Honorary Durbar poet of Jeypore.

VIKRAMĀRKA CHARITRA. See *Jakkana*.

VIKRAMASENAMU. See *Chimmapūdi Amareśvara*.

VINJAMURI LAKSHMĪ NARASIṀHA RĀO. See *Lakshmi Narasiṁha Rāo, Vinjamuri*.

VINJAMŪRI ŚIVARĀMA RĀO. See *Śivarāma Rāo, Vinjamūri*.

VINJAMURI VARĀHA NARASIṀHACHĀRYULU. See *Narasiṁhachāryulu, Vinjamuri Varāha*.

VINJAMŪRI VENKAṬARATNAMMA. See *Venkaṭaratnamma, Vinjamūri*.

VINNAKŌṬA PEDDANA (fl 14th cent.). Poet, whose native place was Pañcha Dhāralu in Viśākha Maṇḍala. He authored *Kāvyālaṅkāra Chūḍāmaṇi*, a work on rhetoric. The poet composed this work with the help of Sanskrit works, such as *Kāvyādarśa*, *Rasa-mañjari* and *Pratāparudra-yaśobhūshaṇa*.

VINSON, ELIE HONORE JULIEN (1843-1926). French Indologist and author of *Le Verbe dans les Langues Dravidennes, Tamoul, Canara, Telinga, Malayala, Tulu, etc*. (Paris, 1878).

VINUKONDA NĀGARĀJU. Modern writer, who is known for his psychological novel *Tāgubōthu* (Drunkard).

VINUKOṆḌA VALLABHARĀYALU (1380-1430). Poet, whose father, Ravipati Tippana was the ruler of a few villages in Muliki Nādū and the keeper of the crown jewels of Harī Hara Rāja. Vinukoṇḍa Vallabha was the author of the *Kṛīḍābhirāmamu*, purported to be a translation of a Sanskrit drama *Prēmābhirāmam* (q.v.). "The author is the first Telugu poet to translate a drama as a drama, whereas till the Sanskrit dramas were translated as mere kāvyas. *Kṛīḍābhirāmamu*, like Śrīnātha's *Vīthināṭakamu*, is unique in Telugu literature, an original literary mode exceedingly rare." It is the story of adventures Govinda Māchanna had met and scenes he had witnessed while in Warangal. He gives an amusing description of a cockfight in the streets of Warangal. It is narrated to his friend Komati Viṭagrāmaṇi.

VIPRANĀRĀYAṆA CHARITRA. See *Sāraṅgu Tammaya*.

VĪRABHADRA, PILLALMAṞṞI PINA. See *Pillalmaṟṟi Pina, Vīrabhadra*.

VĪRABHADRAKAVI, AYYĀGĀRI. See *Ayyāgāri Vīrabhadrakavi*.

VĪRABHADRA MŪRTI, MUDIGONḌA (1908-). Poet, who has authored several good poems, of which *Āndhra Kēsari* (1950) presents a good sketch of T. Prakāśam with enthusiasm and emotion. His other works are *Mallikārjuna Pandita Vijayamu* (1948), *Bhārata Svātantryamu* (1964), *Kāmākshi Pañchaśati*, etc.

VĪRABHADRANNA, VAKKALANKA. See *Vakkalanka Vīrabhadranna*.

VĪRABHADRA RĀO, ĀDIRĀJU (1892-1973). Scholar, whose inscriptions of Telangana and ancient cities of Andhra Dēśa (1950) are valuable contributions to Epigraphy and History. His prose is simple, idiomatic and dignified. Notable among his other works are *Chitraśakuntalamu* (a novel, 1903), *Grīku Purāṇa Gāthalu*, *Jivita Charitāvali* (1915), *Māḍapāti Hanumanta Rāo Jīvita-charitra* (1946) and a host of others. He lived and died as a devoted scholar in abject poverty.

VĪRABHADRA RĀO, CHILŪKURI (1872-1939). Writer, who may be regarded as the first writer in Telugu of the history of the Andhras (*Āndhrula Charitra*; 3 vols.). He also authored *Jirṇa Karnāṭa Sāmarājyam* (The Decline of the Karnataka Empire), *Kākatīyāndhra Rājayuga Charitra* (The Age of the Kākatīya Kings), biographies of Timmarasu (Mantri Timmarasu), Tikkaṇa, Śrīnātha, Śivāji, Nāyakurālu (the hero of Palnati Yuddham) and *Aliya Rāma Rāyalu*.

VĪRABHADRA RĀO, KOTTAPALLI (1922-). Modern scholar, whose chief work, written in Telugu is "The Influence of Western Culture on Telugu Language and Literature" (Secunderabad, 1960). He also wrote a biography of C.P. Brown (1963).

VĪRABHADRA RĀO, M. Writer, whose Telugu work on hydroelectric projects in Andhra Deśa had won the State prize in 1957.

VĪRABHADRA ŚĀSTRY, MUDIGONDA. Scholar, who is known for his *Pānuganṭi Vari Sāhitya Sṛishṭi* (Hyderabad, 1968).

VĪRABHADRA VIJAYAMU. See *Pōtana*.

VĪRABHADRAYYA, MUDIGONDA. See *Mudigonda Vīrabhadrayya*.

VĪRABRAHMAM, PŌTULŪRI. See *Pōtulūri Vīrabrahmam*.

VĪRAJI (1939-). Novelist, whose famous novels : *Munga Cheṭṭu* (The Drumstick Tree, 1959), *Prēmaku Paggālu* (Fetters on Love) and *Rātimēda* (Stone Castle) explore the true nature of love from different points of view. He has also written short stories, the chief one being "Kāgitam Paḍāvalu". (Paper Boats).

VIRARĀGHAVĀCHĀRYULU, KOṆḌURU. Modern scholar, whose *Śilpadarśanamu* (1956) is a brililant work on sculpture.

VĪRARĀGHAVA KAVI, CHINTALAPALLI (fl. *c.* 1750). Poet, who in his *Prabandham, Mudhuravāṇi Vilāsamu* says that he composed a *Śataka* in three hours and received golden bracelets as a reward, but the name of the *Śataka* is not available.

VĪRA RĀGHAVA SVĀMI, TRIPURĀRIBHAṬLA (1892-1981). Scholar, who was well-versed in Metaphysics, Poetics and Astronomy. He learnt Bengali and tr. a Bengali novel into Telugu as *Kapāla Kuṇḍala* (1922).

VĪRARĀJU, KAḶUVE. See *Kaḷuve Virarāju.*

VĪRARĀJU, ŚĪLA. See *Śīla Virarāju.*

VĪRASVĀMAYYA, YENUGŪLA (1780-1836). First-known Telugu scholar, who pub. a travelogue. He was a Government translator in the Supseme Court at Madras and as such he could travel in those days (1830-31) with adequate amenities. It took him more than 30 days to reach Benares. His *Kāśī Yātrā Charitra* is a picturesque and detailed description of his journey to holy places. It was published in 1938 by D.V. Śiva Rāo. His observations regarding the customs and manners of North Indians are very interesting.

VĪRAYYA, N. Scholar, who has pub. a study of *Kanyāśulkam* in 1985.

VĪRĒNDRANĀTHA, YENḌĀMŪRI. Writer, who is known for his novels and dramas. His novels are: *Tulasī Dalam* (Basil Leaf on occult practices), *Tulasī, Chengalva Pūdaṇḍa, Yugāntam, Rādhākunti, Ānandō Brahma* (1984; a science fantasy that proved a success), *Rakshasudu* and *Rakta Sinduram* (1985). His short story collection: *Ā Okkati Aḍakku* (Ask Me Another; 1981) is very popular.

VIREŚALIṄGAM PANTULU, KAṆḌUKŪRI, RĀO BAHĀDUR (1847-1919). Writer of Rajahmundry, who started his literary career as an ordinary pandit. After Matriculation in 1870, he was appointed a teacher but by his diligence, acquired an all-round knowledge, refinement and culture. He occupied the same post, i.e., of Senior Telugu Pandit at Presidency College, Madras, which earlier Chinnaya Sūri and Venkaṭaratnam Pantulu (qq.v.) had held. In 1874, he organized a school for girls at Dhavaleśvaram. In 1876 he started two journals: "Vivēkavardhani" and "Hāsya Sañjīvani". In 1885, he started another journal known as "Satīhita Bōdhini" meant mainly for educating women and widening their outlook on life. He got several widow remarriages performed. He also devoted a great part of his time in eradicating the social evils prevalent in those days.

Following the standard set by Chinnaya Sūri, he tr. into Telugu "Sandhi" and "Vigraha Tantra" (from *Pañchatantra*) afresh, obviously not satisfied with the work of Venkaṭaratnam. While following Chinnaya Sūri's style in general, he took care to render the language a little simpler, so as to make it more readable. He also wrote a poem in the so-called "pure" Telugu, just to show that he too was capable of writing "scholarly" poetry.

Vireśalingam Pantulu was a prolific and versatile writer. His works, which are more than one hundred, are published in ten volumes, arranged according to subjects like poetry, stories and novels, farces, dramas, essays, lives of Telugu poets, etc. In all these branches, he claimed to be the pioneer. Indeed he was the precursor of a new age in Telugu literature. He struck new paths and his writings led to the new trends in modern Telugu literature. His influence is still manifest in the literature of the present day.

Of his works, the tr. of Kālidāsa's *Abhijñāna Śākuntalam* is considered his masterpiece; he also tr. the *Ratnāvalī, Mālavikāgnimitram* and *Prabōdha Chandrōdayam*. He attempted original plays like *Prahlāda, Satya Hariśchandra* and *Uttara Gōgrahaṇa* during 1885-86. He introduced the principle of internal conflict in his dramas and preferred songs to poems. His farces: *Brahma Vivāha, Vyavahāra Bōdhini* and *Vivēka Dīpikā* exposed contemporary evils like marriage, casteism, moral turpitude and corruption in official circles. His *Sarasvatī Vilāpam* (1895), a small drama, points out that the creative spirit of literature was stifled by the weight of meaningless ornamentation and verbosity.

His *Rājaśekhara Charitra* (1878) is the first (?) novel in Telugu, though it is based on Goldsmith's *Vicar of Wakefield*; interestingly enough, this *Rājaśekhara Charitra* was tr. into English as *Fortune's Wheel* in 1887 by T.R. Hutchinson and was reviewed in "London Times". He also wrote a short novel, *Satyavatī Charitra* for women to instruct them in the ideals of domestic and social life. His Satyarāja's new travels (*Satyarāja Pūrvadēśa Yātrālu*), based on Swift's *Guliver's Travels* reads like original fiction; it has the background of Hindu life and ideas. His drama, *Hariśchandra Nāṭakam* is the first original drama of the modern type in Telugu literature. His translations from English works, such as Lamb's *Tales from Shakespeare* and Huxley's *Physiology* showed how useful they could be to the Telugu readers. He tr. Shakespeare's plays (*The Merchant of Venice, The Comedy of Errors*) and Sheridan's *Duenna* and *The Rivals* into Telugu and *Āesop's Fables* (2 vols., 1903) into Telugu verse as *Nīti Kathāmañjari*. Many of his essays (pub. in one of the ten volumes of his works) relate to the social and ethical problems of the day. He wrote biographies of Jesus, Shelley, Queen Victoria and of his friend and collaborator Basavarāzu Gavarrāzu. He was the first to write an autobiography: *Svīya Charitra* (1910; revised 1917) as also *Āndhra Kavulu Charitra* (The Lives of Telugu Poets; 2 vols.), which can be termed as the first History of Telugu Literature. During the last years of his life (1915-19), he wanted to revise his *Āndhra Kavulu Charitra* but before his death, he could revise only the Ist volume of it.

Explaining the title "Gadya Tikkaṇa" given to him by critics, it is often pointed out that he is to modern Telugu literature what Tikkana was to ancient Telugu literature. His field of activity extended beyond the Āndhra province and he has legitimately come to be described as "the first modern man of south India".

VIRINCHI, ŚRĪ. See *Śri Virinchi.*

VIŚĀLAKSHAMMA, KOṬṬŪRI (b. 1901). Poetess, whose lengthy poem, *Bhārata Kathāmṛitam* is the best of her productions.

VIŚĀLAKSHI, D. Modern writer, who gives a sensitive account of her impressions of Malayasia; she stayed in Kuala Lumpur with her husband for a few years. She has also written short stories and novels.

VISHĀDA SĀRAṄGADHARA. Tragedy (1889) by Dharmavaram Rāmakṛishṇamāchārya (q.v.). Prince Sāraṅgadhara becomes a victim of the passions of Chitrāṅgi, one of his step mothers. The prince, however. remains firm in his purity. Believing Chitrāṅgi that the prince tried to molest her, Rājarāja Narendra awards capital punishment to his own son. On discovering the truth, the Rājā tries to stop the punishment, but the force of unseen fate is such that the message does not reach in time and the prince is executed. This is one of the famous tragic dramas in Telugu.

VISHṆU, ĀDI. See *Ādi Vishṇu.*

VISHṆUBHOTLA SŪRYA NĀRĀYAṆA. See *Sūrya Nārāyaṇa, Vishṇubhotla.*

VISHṆUCHITTIYAMU. See *Āmuktamalyada.*

VISHṆUPRIYA. See *Mādhava Śarmā, Pāṭibaṇḍa.*

VISSĀ APPA RĀO. See *Appa Rāo, Vissā.*

VIŚVAM, VIDVĀN (1915-). Poet, whose *Pennēṭipāṭa* reflects the physical features and the life of the people in Rayalasima. It deals with the hardship of a poor rustic husband and his wife, their immortal love, their life of misery and their tragic end. His *Oka Nāḍu* (One Day), in metrical verse, describes the valiant fight put up by a railway gateman against the British soldiers. He also tr. afresh Kālidāsa's *Mēghadūtam* from Sanskrit. He is a journalist of repute.

VIŚVANĀTHA KAVIRĀJU, M. Modern writer, who has written a good number of plays of entertainment value. His plays are frequently staged all over the Telugu country.

VIŚVANĀTHA LAKSHMAṆA KAVULU. Twin-poets of Telugu, who bore the names: Madirāju Viśvanātha Rāo (d. 1948) and Kappagantula Lakshmaṇa Śāstrī (1911-81). Both were great scholars of Sanskrit and Telugu and they tr. into Telugu verse *Vikramāṅkadēva Charita* (1942) of Bilhaṇa from the original Sanskrit; it had been tr. into Telugu prose by Tirupati Venkateśvarulu. Together they translated the drama *Karṇasundarī* of Bilhaṇa also in 1942. The latter published *Āndhra Vyākaraṇa Vivaraṇamu* (1950), *Mani Manjūshā* (1952, a collection of stories) and *Saṁskrita Pāṭhamālā* (1953, in 2 volumes) separately.

VIŚVANĀTHA RĀO, MĀDIRĀJU. See *Viśvanātha Lakshmaṇa Kavulu.*

VIŚVANĀTHA ŚARMĀ, VĒMŪRI (1884-1970). Writer, who wrote *Rasāyana Śāstramu* on Chemistry (1908) and *Vyāsamañjūshā*, etc.

VIŚVANĀTHA ŚĀSTRI, RĀCHAKOṆḌA (1922-). Fiction writer, who is popularly known as Ravi Śāstrī. His *Alpa Jīvi* (The Shortlived Man, 1951; q.v.) portrays the orthodox middle-class that suffers from the die-hard dogma of religious conservatism. The author was influenced by Freud and Surrealism. His *Rāju Mahishi*, *Manishi-Prēma* (1970) features lifelike characters expressing the writer's pet doctrines. He has also written short stories, which have been published in several volumes. His chief stories are: "Ākāli" (Hunger) and "Jarī Anchu Tella Chira" (A White Sari with a Brocade Border). He uses Vishakhapatnam dialect. His other important works are *Nijam* (Truth), *Vishādam* (dramas), *Sommulu Ponāyandi*, *Govulostunnāyi Jāgrata* (novels) and *Six Liquor Stories* (short story anthology).

VIŚVANĀTHA SATYA NĀRĀYAṆA (1895-1976). Distinguished poet, who was a pupil of the great poet Chellapilla Venkaṭa Śāstrī (q.v.). A prolific writer, he has attempted all literary forms like drama, novel, short story, essays, criticism, songs, long and short poems. The number of his works goes well over one hundred. In every one of his works, he shows his love for the mother country, for the Hindu Dharma and for progress on national lines.

His patriotic poems, *Āndhra Praśasti* (The Excellence of the Āndhras; 1919) and *Āndhra Paurusham* (1917) are popular and frequently recited at meetings. His songs, *Kinnerasāni Pāṭalu* (1925; q.v.) and *Kōkilamma Penḍli* (1925) are moving in their lyricism. His elegiac poem *Varalakshmī Triśati* (1935) expresses his tender feelings for his deceased wife in an elegant literary style. His earlier short poems: *Ākāśadipam* and *Viśvāmitruḍu-Mēnakā* are evidence of his strong individuality and vigorised style. His *Viśvanātha Madhyākkaralu* (1957) is a collection of hundred verses, which earned him the Sahitya Akademi Award for 1962. He ed. a book of Telugu proverbs, which was pub. by Andhra Pradesh Sahitya Akademi (1959) with a lengthy and scholarly introduction by S. Rāghavachāri. His magnum opus *Rāmāyaṇa Kalpavṛikshamu* (1934-62; q.v.) got him the Jñānapīth Award in 1973.

Of his novels, *Cheliyali Kaṭṭā* (The Sea-shore; 1932; q.v.) and *Vēyi Paḍagalu* (A Thousand Hoods, 1939; q,v.) won an award from the Andhra University. In *Baddennā Senāni* (1948), the heroine is represented as older than the hero, a conception borrowed from what prevails in the West and as in Kālidasa's *Vikramōrvaśīyam*. *Jēbu Dongalu* (Pickpockets) has psychological interest with characters cherishing ideas varying with their nature and experience. *Ēkavīrā* (1925-29) is a novellete, which takes note of the presence of alien cultural or social elements. *Hāhāhūhū* ridicules modern sciences like philology and anthropology. *Svargāniki Nichchanalu* (Ladders to Heaven; 1943) shows how false Yogis work up credulous persons, sometimes with alarming success. He also wrote some short stories, e.g., "Nīruṇam-tīrchukonnā", a pathetic story relating to the death of two children of two friends. His story "Emi Sambandham?" (What is the Relationship?) suggests a relationship, which is other-worldly.

Of his dramas, *Anārakali* (1937; on the tragic story of the love of Anārkali and prince Jehāngir) is the best; his *Nartanaśālā* (1924) in which the character of Uttarā is depicted charmingly is sometimes staged with success. His other dramas are: *Vēnarāju* (1933-34), *Ṛitusaṁhāram*, *Triśūlam* (1937) and *Kāvya Hariśchandra* (radio drama). In *Triśūlam*, he employs the language of the 12th century, the time when the incident took place. He also used couplets of Palkuriki Somanātha, a poet of that century. *Mā Bābu* (My Darling Son, 1942) reads like a monologue. His *Śivāpaṇamu* is a verse biography of Śivāji. His critical interpretation of classical poets like Nannaya, Nāchana Sōmana and Allasāni Peddana and his creative revaluation of classical works like *Śākuntalam* are landmarks in impressionistic criticism.

He started a monthly journal "Jayanti" which rendered great service to the growth of neo-classical literature in Telugu.

Satya Nārāyaṇa holds a prominent place among Telugu poets and writers.

VIŚVANĀTHAM, B. Modern writer, whose *Ādhunika Vijñāna Śāstramu* was awarded a prize by the Rājā of Vanaparti. The book gives the readers an idea of the various branches of science in simple and lucid language. His another work *Ādhunika Vijñāna Vikāsam* is on the development of modern science.

VIŚVANĀTHA, MUDDĀ (1909-). Writer, who has authored many short stories, which first appeared in Telugu journals like the "Bhāratī". Among his stories, "Ātmajyotī", "Janmabhūmi", "Tulika", "Subhodayamu", "Chhāyā" are the best. Some of them are rich in pathos.

VIŚVA PRASĀDA. Modern writer, who is known for his novels.

VIŚVASUNDARAMMA, TALLĀPRAGAḌA (1899-1949). Modern poetess, who is one of the three top-ranking *Bhāvakavayitris* of the present age, the others being Basavarāzu Rājalakshmamma and Chāvali Bangaramma. Her best works are *Rātri* (1931), *Kupita Vidhi*, *Naukāgamanamu*, *Andhakāramu*, etc.

VIŚVĒŚVARA RĀO, MALLAVARAPU (1906-86). Poet, who is a product of Vishwabharati. A poet of romanticism noted for his sweet songs, he has also published many progressive poems. He *Madhukila*, an anthology of romantic poems, as the name indicates, is sweet in thought. His *Kalyāṇa Kinkiṇi* is another collection of romantic poems. He also tr. into Telugu Rabindra Nath Tagore's Bengali poems. *Kollāyi Gaṭṭitenēmi* is his famous novel on the political, social and cultural conditions in Andhra during the 1920 freedom struggle.

VIVĒKA-VIJAYAMU. See *Gōṭēṭi Kanakarāju*.

VIVES, J. QUINTANA. Spanish Indologist and author of "Posibilidad de Una Conexion Entre les Formas Verbales Adjectivas de las Lenguas Dravidicas ye las del Sumerio" (*Sefarad*, Madrid, IV, 1944).

VṚISHADĪPA ŚATAKAMU. See *Sōmanātha, Pālakuriki*.

VYĀSMŪRTI ŚĀSTRI, ĀKONḌI. See *Ākonḍi Vyāsamūrti Śāstri*.

W

WEBB, E. American Indologist and author of the "Evidences of the Scythian Affinities of the Dravidian Languages, Condensed and Arranged from Rev. R. Baldwell's *Comparative Dravidian Grammar*" (*Journal of the American Oriental Society*, VII (1862).

WILLMAN-GRABOWSKA, H. Author of "La Categorie du Genre dans les Langues Dravidiennes" (*Biuletyn Polskiego Towarzystwa Jezykoznawezego, Bulletin de la Societie Polonaise de Linguistique* (Krakow, XI, 1952).

Y

YAJANĀRĀYAṆA, ICHCHĀPURAPU. Dramatist of Visakhapatnam, whose *Rasaputra Vijayam* (1924) exhibited the valour of the Rajput heroes like Rāj Singh and Durgādās, who fought for freedom against Muslim chiefs and rulers. It roused patriotism during the "Vandemātram" movement. His *Rāṇāpratāpa Singh* was also powerful on the stage.

YAJÑANNA ŚĀSTRĪ, SŌMAÑCHI (1913-). Writer, who authored playlets like *Raṅgabhūmi*, *Lōkulu Kākulu*, etc. He also wrote short stories. Many of his short stories were translated into English and published in "Illustrated Weekly of India", etc.

YALLAPANTULA JAGANNĀTHAN. See *Jagannāthan, Yellapantula*.

YĀMIJĀLA PADMANĀBHA SVĀMĪ (1915-), Author of *Pūrṇa Purushuḍu* (1959), a life-sketch of Ajjāda Ādibhatla Nārāyaṇa Dāsu (q.v.). He is a journalist and literary critic of repute.

YANDAMURI SATYA NĀRĀYAṆA. See *Satya Nārāyaṇa, Yandamuri*.

YARLAGADDA SAROJINI. Modern novelist, whose novels are quite popular.

YAŚŌDĀ REḌḌI. Modern writer, who in her short stories portrays rural Telengana women in the pure Telangana dialect. In her critical interpretation of *Pārijāta-haraṇa* (1973), a classic of the 16th century, she portrays the interesting character of Satyabhāmā.

YASVI JŌGĀ RĀO. See *Jōgā Rāo, Yasvī*.

YATHĀVĀKKULA ANNAMAYYA (1280-1340). Poet, who was a staunch follower of the Śiva cult that prevailed in those days. Annamayya was first an inhabitant of village Pattesa near Rajahmundry but when on piligrimage, he stayed for some days in a hermitage renowned as Viśvāmitra Āśrama at Satrasala on the banks of the river Kṛishṇa in Palnad. While worshipping Śrī Mallikēśvara, a form of Śiva, he composed his *Sarveśvara Śatakam*, which contains 123 verses according to some manuscript copies and 142 verses according to other manuscripts. The verses full of devotion are in consonance with the tenets of the Vīraśaiva creed. Annamayya set the model *Śataka* composition in Telugu and Kannada.

YAYĀTI CHARITRA. See *Ponnikanṭi Telaganna*.

YEDDANAPŪḌI SULŌCHANĀ RĀNI. See *Sulōchanā Rāni, Yeddanapūḍi.*

YELLAYA, KOMANĀLA. See *Komanāla Yellaya.*

YENAMANḌRA VENKAṬA RĀMAYYA. See *Venkaṭa Rāmayya, Yenamanḍra.*

YENḌĀMŪRI VĪRENDRANĀTH. See *Vīrendranāth, Yenḍāmūri.*

YĒNUGULA VĪRASVĀMAYYA. See *Vīrasvāmayya, Yēnugula.*

YERRAMILLI MALLIKĀRJUNUḌU. See *Mallikārjunuḍu, Yerramilli.*

YERRAMSETTI SAI. Modern novelist, whose chief works are: *Railway Junction* and *Ammayi, O Ammayi.* Sai's main strength is humour.

YŌGI, DATTĀTRĒYA. See *Dattātrēya Yōgi.*

Z

ZVELBIL, KAMIL. Czech Indologist and author of *One Hundred Years of Dravidian Comparative Philology To the Memory of Robert Caldwell* (*Archiv Orientalni, Journal Czehoslovak Oriental Institute*, Praha, XXIV, 1956).

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